

1990

# Penthesilea: Woman as hero

George Totskas

Follow this and additional works at: <http://scholarworks.rit.edu/theses>

---

## Recommended Citation

Totskas, George, "Penthesilea: Woman as hero" (1990). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact [ritscholarworks@rit.edu](mailto:ritscholarworks@rit.edu).

# PENTHESILEA

WOMAN AS HERO

BY

GEORGE TOTSKAS

Rochester, N. Y.

1990

Thesis submitted in partial fulfillment of the requirements  
for the degree of Master of Fine Arts in the School of Graphic  
arts and Photography of the Rochester Institute of  
Technology.

Rochester, New York  
June, 1990

**CHAIR-PERSON:**     Ken White, Assistant Professor, Chairman, Fine Art  
Photography, School of Photographic Arts and  
Sciences.

**MEMBER:**           Martha Leinroth, Assistant Professor, Fine Art  
Photography, School of Photographic Arts and  
Sciences.

**MEMBER:**           Tina Lent, Assistant Professor, Fine Arts, College of  
Liberal Arts.

# PENTHESILEA, WOMAN AS HERO

I, George Totskas, hereby grant permission to the Wallace Memorial Library, of Rochester Institute of Technology, to reproduce my thesis in whole or in part. Any reproduction will not be for commercial use or profit.



Copyright, 1990,  
by George Totkas.

---

All rights reserved.

09-03-890-01  
Thesis Proposal  
Fall Quarter 1989

Title: **WOMAN AS HERO.**

Submitted to: Professor Ken White.  
By: George Totskas.  
October 19, 1989.

# PURPOSE

It is my intention to create a visual epic drama with a woman as its hero. This Female hero will go through a journey that will metaphorically correspond to points of conflict of womanhood (through the ages) with institutions of power.

The viewer is called to interact with the artwork on an aesthetic level first. Then he/she is invited to explore the story line - a combination of the artwork. Finally, the viewer is challenged to interpret the drama by using the titles of each individual piece.

## BACKGROUND

In our patriarchal culture, women are depicted as beautiful objects displayed for the pleasure of the male spectator. In this mode, the female has very rarely assumed the role of the hero, being instead confined to the role of the victim.

I am hoping to free the woman from this heritage and to reinstate her as the hero. As a source for this model, I will be looking at the prehistoric power and glory of the Great Goddess.

To simplify my task, I will be involved with one specific hero and her mythological and imaginary story. I will use this particular story as an allegory for the history of womanhood and a projection for the future.

I realize the great difficulty of my undertaking. I also realize the two great obstacles to my goal: a. I am dealing with photography that by nature dominates its subjects; b. My visually pleasing aesthetic approach in combination with the female body can be easily misinterpreted as merely an other exploitation of woman.

As my advantages I consider my sensitivity to women's issues and my upbringing by a feminist mother. And although I cannot denounce my gender I feel that a free spirit is able to cross the barrier.

# PROCEDURE

The first stage of my adventure consisted of researching the philosophical and social issues that surrounded my topic (see Bibliography). At the same time I have been collecting visual material (not listed) and technical information that will be helpful in the making of the artwork. This enables me, through sketches and notes, to start creating the "story" or "drama" and to choose the social and religious concepts I will include in my work.

The second phase will consist of the execution of a series of photographs that will provide the selection for the imaging part of the thesis.

In the third phase the artwork itself will be created. At this point, I envision my prints to be of mural size and to be hand-colored.

The last phase will consist of the written part of the thesis.

Techniques that will be used are: studio camera, mural printing, hand-coloring, inlay of various materials and construction of wooden frames.

Projected cost is \$ 2,000. This should cover books, photo paper, wood for frames, colors and promotional material for the opening.

My estimate is that the thesis should be fully completed within Spring of 1990.

# INTRODUCTION

To create a visual epic drama of real life proportions is not every artist's cup of tea, but for me it was a lifelong obsession. This fixation can be traced to three different thought patterns that characterize me as an individual. I would like to briefly look into this, for it might bring some understanding of my motivations for undertaking this project.

The first thought pattern goes back to my childhood. I was always fascinated by mythology, fiction, and tales. My imagination constantly ran wild creating new and exciting adventures. This may sound ordinary for a kid. And it is. Only in my case, the scale was grandiose and the participants were rational humans. I was appalled by mystical and supernatural forces that victimized humans. The "Big brother" and "Frankenstein" stories seemed to me to have been created to promote irrational fear. Never in the recorded history of mankind has an evil, supernatural force imposed its will on humans, nor have humans ever created anything that by its own free will, threatened human existence. This understanding of fiction, where the hero is responsible for his acts, was a basis for my later work.

A second pattern was added later. This was a preference for highly detailed life-size art. Perceptually I respond to high definition stimuli and this translates in to my preference for shallow and highly detailed spaces. Although I did not understand why, I was always familiar with that preference. To illustrate this point, I would like to share something I wrote quite a while ago:

*...(in my work) it is essential for the human body to retain its original dimensions . I want the visual impact of a real body, not as an imitation of nature but as an illusion of reality. The frame (of the image) is the gate to that illusion,*



*though it is large and easy to pass... within this vertical frame there is a shallow world. The foreground predominates with its luscious details... Color is beautiful but it is not necessary to cover the entirety of the image nor to be related to a specific object. I have not been successful with the color photographic emulsion yet (in reproducing the colors I care for)...<sup>1</sup>*

The last pattern came into place only in the last couple of years. That was my desire to communicate something more to the viewer than just the sheer visual impact of the image. By that, I do not mean to diminish the value of the aesthetics of my work. On the contrary, I am claiming that aesthetics are a tool in promoting communication. Having strong political views, it was essential for me to express those beliefs through my work.

Considering these influences, one can see why this undertaking was so appealing to me. It is of mythological subject matter, it is made life-size, and, hopefully, it communicates a strong message to the audience. I am not planning anything as grandiose for the near future, but I am almost certain that this is not the last large scale project I will be involved with.

# TABLE OF CONTENTS

Introduction	4
List of Illustrations	7
Acknowledgements	9
Penthesilea's Tale	10
About Art, Heroes, Women and Great Goddess	15
Colorplates	27
Technical Data	45
End Notes	53
Appendix	57
Bibliography	81



## LIST OF ILLUSTRATIONS

Penthesilea	41
The Amazons	43
The High-Priestess Sacrifices Actaeon	45
Achilles Slays the Queen	47
Artemis' Intervention	49
The Rape of Penthesilea	51
Hades and the Underworld	53
Eternal Condemnation	55
Resurrection	57
The Price of Autonomy	59
Escape from Hades	61
Victory over Hippolytus	63
Penthesilea Spares Theseus	65
Apotheosis	67
Actaeon's Restoration	69
The Divine Couple	71

To Nadia,  
My Personal Hero.

## ACKNOWLEDGMENTS

A number of individuals helped me to accomplish my goal. I am most grateful to those who posed for my images and left their representation to my discretion. A great number of equipment and other materials were kindly loaned to me for use. Technical advice and skilled labor were also provided unselfishly. Last but not least, I would like to thank all those who spent their time in endless discussions for the final product.

I wish to thank: Robert Bleifer, Nadia Georgiou, Shigeki Ito, Martha Leinroth, Tina Lent, June Lycok, Toshiaki Koseki, Ed Mineck, Tom Moore, Dimitri Papadimitriou, Ellen Papadimitriou, Terry Raby, Patti Russotti, Michael Shuter, Tassos Stamatakis, Alex Voutsas, and Ken White.

Special thanks to my father, Alexios Totskas, for his intellectual and financial support.

# PENTHESILEA'S TALE

This is the tale of Penthesilea, Queen of the legendary Amazons. The Scythian sovereign ruled justly over Scythia, Libya, Cappadocia, Thracia, and Samothrace. Her capital, Themiscyra, laid around the river Thermodon beyond the Halys. Like all Amazons, Penthesilea was a magnificent equestrian, exceptionally skilled with the sword, and great with the axe and the spear. The Thracian grace distinguished her from her fearless Amazon warriors in dignified wisdom and noble courage.

As the Queen of the Amazons and High-priestess for the Great Goddess Artemis, Penthesilea was to marry, according to the Scythian law, only after she had slain three enemies in battle. The noble warrior took the lives of three dreadful giants in a fierce battle over the east borders of Scythia. So, when the victorious Queen returned to Themiscyra, she took as a mate the generous and fair Actaeon. Penthesilea fell in love with Actaeon from the first moment. But oh! What a tragic fate awaited them both. It was the duty of the High-priestess to sacrifice her mate to Artemis Tavropolos for the prosperity and wealth of the land. With a heavy heart Penthesilea sacrificed Actaeon to the deity, unaware of the tragic irony of her willing act. Actaeon was the son of Apollo Chrysocomes who wasn't going to let the murder of his favorite son go unpunished.

Not long after this tragic deed, Penthesilea was invited by King Priam of Troy to help defend the glorious city against the Mycinoan invaders. The gracious Queen promptly accepted the petition of the noble King. She arrived with her army at Troy where the conflict had already begun. The valiant warrior identified herself as Penthesilea, Queen of the Amazons and Ruler of Scythia, and entered the battle with her knights and troops. She had already slaughtered seven Greek *oplites* and was moving towards Agamemnon to engage him in



combat, when Achilles appeared in front of her and proclaimed his superiority over the female warrior. Penthesilea resented his remarks and engaged him in a bloody confrontation. As the fearless Queen was about to vanquish the arrogant Greek, the Sun-God Apollo shined revengefully in her eyes, blinding her. Achilles grasped the opportunity and inflicted a deadly wound.

Just as Penthesilea expired, Artemis intervened, and in an effort to save her beloved child, she extricated Penthesilea's spirit leaving behind only her lifeless corpse. The great goddess hid the precious soul on Mount Ida, a place where neither god nor human could find it. Penthesilea, who as her name implied, caused men grief, lay there dead, slain by a man's hand.

Achilles, who did not suspect Artemis' interference, fell violently in love with the lifeless body. In great suffering from his unfulfilled passion, Achilles consulted his Nereid mother, Thetis, wife of Peleus, who dragged the remains of the noble warrior under an olive tree. There her son's necrophilic lust led him to dishonor the corpse and to claim ultimate victory over the Amazon. Miraculously, the holy olive tree of the Greeks produced brilliant white lilies - proof that the Gods approved of this unnatural act.

This was only the first of the misfortunes of the perished Queen. Zeus, who was infuriated by Artemis' unnatural intrusion, instructed Hermes to take Penthesilea's corpse, instead of her soul, to the underworld. Hades, Lord of Death, received her on the other side of Haron river. Pleased with his new possession, he condemned the body of the dead Amazon to be his eternal follower and never to leave him.

Neither alive nor buried, Penthesilea roamed Tartarus striped of every decency. The spirits of her departed enemies came to haunt her. They gathered around the corpse and mocked it with their evil eyes. Oh! What an unbearable shame! The body of the once glorious Queen was now a mere object, displayed in the palace of Pluto for the pleasure of lost souls.

A long time passed, but when the right moment came Artemis unleashed the spirit of Penthesilea into the world. Penthesilea came out of hiding in profound glory. The mighty Queen rose in full battle gear, her new weapons fashioned by Hyphaestos himself. She was a

magnificent sight that spread terror in every mortal's soul. The Goddess of the Hunt and Moon, Artemis, advised the Queen she would not find peace until she had restored order in the world.

Penthesilea's Spirit went first to the underworld, where her body was still wandering. When she encountered the ugly sight, she was outraged. She raised her axe and struck with such flaming force and power that the body turned to ashes. Favorable winds dispersed the ashes to the four corners of the Earth - a proper burial, according to the ancient Scythian customs.

This action infuriated Hades who valued his possession. He wanted to detain Penthesilea's Spirit instead. The Lord of the Underworld grabbed her *chlamys*. The heroic Penthesilea, who possessed a great perspicacity, realized that in order to escape Hades' iron grip she had to distract the powerful God's attention. She quickly threw her axe and wounded Cerberus. The monster screamed with horror. For an instant, Hades turned to his faithful guardian, but it was too late. Penthesilea had already escaped. Free, the Thracian grace headed for the Kingdom of Athens to find King Theseus, the man responsible for the misfortunes of her kingdom.

When the powerful Theseus had visited Scythia, he had abducted the fair Antiope, Penthesilea's successor to the throne of Scythia. Later, the Amazon army invaded Athens to reclaim its Queen but to no avail. The valiant Penthesilea was the only one who could correct this injustice. On the way to fulfill this mission, she met an arrogant youth. He claimed to be the heir to the Athenian throne, son of Theseus and Antiope. The Amazon asked the Athenian for news of his mother. Hippolytus, for that was his name, replied that she was dead, slain by her master, Theseus, before his wedding to the Cretan Princess Phaedra. Then the Athenian demanded to know who Penthesilea was and what she wanted in Athens. The fearless Penthesilea revealed her identity and announced her intention to punish his father for what he had done to his mother. Loyal to his father, the proud Hippolytus attacked the Amazon. Penthesilea repelled Hippolytus' sword, grabbed him by the hair, and slit his throat. She then left the body to the vultures and took the head with her to Athens.



The intrepid warrior arrived at the palace of king Theseus and, in the midst of the large assembly room, presented the king with the head of his son. The king was startled on the sight of the beloved head. With tears in his eyes he took the lifeless relic in his hands. Provoked by this spectacle, his Knights attacked the Amazon, who quickly killed many. Theseus stopped the blood-shedding from fear he might lose all of his warriors at the hand of the stranger. He then asked Penthesilea who she was and why she massacred his men. The gracious Queen calmly replied and reminded him of his wrong doing against Antiope and the Amazons. She then advised Theseus to renounce his throne and leave Athens as this was the only way the killing would stop. Theseus accepted from fear for the Athenians and remorse for his wrong doings. The penitent king turned his golden wreath over to Penthesilea and departed for the court of King Lycomedes where he was later murdered. As for the Athenians, they vowed never to have a monarch again.

The Gods honored Penthesilea for the great deed of single-handedly restoring the order. They lifted her spirit to Heaven where she was deified. The graceful Queen left her weapons on earth as she ascended, and remained in Heaven where she enjoyed tremendous glory and remarkable esteem.

In spite of the great honor the gods gave her, Penthesilea was unhappy. Artemis took notice of her sadness and inquired as to the reason. The Amazon replied that she was able to restore all injustices but one, for Actaeon, the man she loved dearly, was lost forever. The Goddess of the Hunt and Moon offered to give Actaeon back to her on one condition: Penthesilea was to share her divine status with him. The noble Queen gladly accepted, and Actaeon rose from the dead.

The two lovers were joyfully reunited. They became one divine entity, and united they remained in Heaven. There they enjoyed great respect and honor from both Gods and humans. The Divine Couple was worshiped throughout the world as they represented unity, devotion, and equality.



ABOUT ART, HEROES,  
WOMEN, AND THE GREAT  
GODDESS

While researching and constructing my work, I encountered some issues that had to do with the notion of "hero," the representation of women in art and the Great Goddess. Having to take a stand to communicate my message, I had not only to confront these issues but to articulate my answers as well. This section of this thesis does exactly that. It is a verbal confrontation with the issues that my visual work deals with.

Women's issues interpreted by a man are a difficult and challenging ideological undertaking. When I created this drama, my intention was not to tell women what to do but rather to state my personal view of the history and future of women. I believe that every individual is entitled to express his/hers opinion. To exclude a man's point of view because of his gender is as sexist and narrow-minded as any other form of discrimination.

The difficulty of my task came with the need to understand woman's psyche and to filter out as much as possible all cultural handicaps. Regarding the disadvantages in fulfilling my goal, I considered the visually pleasing aesthetic approach of my work, which in combination with the exposure of the female body can be misinterpreted as merely another exploitation of women. I am hoping that the inclusion of explanatory text will guide individuals to understand my point of view.

As for my advantages, I considered my sensitivity to women's issues and my upbringing by a feminist mother. And although I cannot denounce my gender, I feel that a free spirit is able to cross the barrier.

In order to support my claims and explain my stand I will first analyze and define a few subjects.

## ABOUT ART

Art is the product of a human artistic activity.<sup>2</sup> In order for a human activity to qualify as "artistic," however, it has to meet certain criteria. But because it is not necessary to meet all criteria at the same degree the whole process can be quite confusing. These criteria have changed repeatedly throughout the ages.

Until the 18th century art was purely **representational**: it was not necessarily realistic but representative of something. In the 19th century **expression** of emotions was added. This was the first time the artist was a "star" since it is his/hers emotions that are depicted. Around 1910 **form** was freed from representation. "Significant form" according to Roger Fry, becomes the new criterion. With "Abstract Expressionism," the representational criterion is dropped for the sake of pure **form** and **expression**. In the 60's and 70's the institutional or social theory of art is created. Art is not restricted by any of the previous elements but is rather whatever the art world presents for appreciation. This is not a very democratic approach since the "critics" decide what is to be appreciated.

Let me now state what I consider to be my criteria for art: a. Aesthetic: an object of art has to appeal to the aesthetic values of one or more societies or cultures. b. Craftsmanship: the raw material has to at least be altered by some human action before it can be considered art. c. Concept: The art object has to generate some sort of intellectual response from its audience.

Art has to fulfill all requirements to some degree because: if it does not have an intellectual concept it is a purely utilitarian object; and if it does not have craftsmanship it is some sort of an intellectual product and not a work of art; and finally if it lacks aesthetics it will be rejected by its audience.

The purpose of art is to educate, entertain and emotionally uplift its audience. In the case where a person creates something that only address him or herself, that creation should be considered self-therapy or self-amusement, but not art. Without an audience an object may or may not exist. It is the experience of the object by an audience that is important.



As humans cannot comprehend the unknown, their artistic experiences are directly related to what they can comprehend. Therefore, an artist is limited to generate material from what he/she knows. The quest of the artist is how to best present fresh what he/she already knows.

The value of art is also of importance to me, since I believe it should be determined on the effect it has on its audience and not on a monetary value. This price setting by the capitalistic system is responsible, in my opinion, for the unpopularity of modern art in the last thirty years. By treating art as a commodity in the stock market the emphasis has shifted from quality to differentiation or fashion.

And finally, I would like to comment on aesthetics. Marcel Duchamp, when arguing "visual indifference," said: "boring is not bad." I do not believe that art can be boring or indifferent because if it succeeded it would not be noticed by anybody.<sup>3</sup> As an argument, I can point out Duchamp's "boring" work that was found to be very interesting when the public redefined its aesthetic criteria. The work of Andy Warhol is another example. He thought he played a big joke on the "ignorant" who bought his work. However, I believe the joke was on him as society redefined its aesthetic criteria and, by using him, satisfied its need for art. Aesthetics are important for a work of art because in order to convey a message art has to attract the viewer first.

I have stated all this to explain the frame of mind under which I created "Penthesilea." And I would like to add that although "Penthesilea" meets my criteria and parameters, its value lies with the audience. Hopefully it will educate, entertain, and emotionally uplift the audience in order to justify its existence.

## ABOUT HEROES

To create the hero of "Penthesilea," I had to look into what is a Hero is. According to Webster's New World Dictionary, a hero is: "a man of great strength and courage, favored by the gods and in part descended from them, often regarded as a half-god and worshiped

after his death."<sup>5</sup> To gain a better understanding of the nature of the hero one has to look further back into epic poetry and ancient drama.

An epic hero has two virtues, "sapientia" and "fortitudo,"<sup>6</sup> (wisdom and courage), upon which he relies to overcome the obstacles in his path. His tragic fate is meant as an example for the audience and is based on the view that all human good is ephemeral. The hero as human is bound to be ephemeral too and his loss is going to bring pain.<sup>7</sup> The tragic aspect of a hero is best exemplified in the Greek tragedies of the 5th century B.C.

The man who best analyzed tragedy was Aristotle. "Myth," according to Aristotle was the very plot of a Tragedy, and not a fairy-tale.<sup>8</sup> The plot is based on the downfall of the protagonist by his/her free will. It is important to emphasize that if it was not action undertaken by free will it would not have been tragic. The tragedy lies in the fact that the hero chooses to act in a way that destroys him/her-self. The hero has a mythic and /or allegorical function, but at the same time he/she serves as the vehicle that carries the audience's emotions.

This tremendous emotional charge is what gives the classic tragedy hero his/her power. He/she commits *hubris* by being the villain and under the *tragic irony* becomes the victim of his/hers act. This high emotion that rules the hero charges the audience and leads it to *catharsis* at the end of the play.

The hero, from whatever culture or age, seems to undergo his/her adventure through a specific pattern that is better known as the Monomyth.<sup>9</sup>

*The standard path of the mythological adventure of the hero is a manifestation of the formula represented in the rites of passage: separation - initiation - return: which might be named the nuclear unit of the monomyth. A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.*<sup>10</sup>



In other words, the mythological hero is called to adventure, voluntarily or not, and passes the threshold with a journey or a battle. Then he/she enters a magical, unfriendly world where, with the assistance of a helper, the hero passes the nadir of the mythological round to gain his/her reward. Next comes the flight where the hero leaves the magical world to be restored. And finally the hero shares the gains from his/her ordeal with the world.

I think that if the reader scrutinizes **'PENTHESILEA'S TALE'** he/she will realize the pattern of the monomyth. Penthesilea has the mythic characteristics of wisdom and courage. She is also tragic because she commits the act that brings her misfortune (the sacrifice of Actaeon) of her own free will. The story also follows the structure of the monomyth. This is more apparent in the installation of the art work, where the key elements of the monomyth have been placed in strategic points as the story line circles the room. Opposite the entrance is the nadir of the circle, at the left are the tests and on the right the flight, the thresholds are the two corners close to the exit (Illustrations 22 and 23).

I chose to have one specific hero, instead of having multiple or abstract personifications, because I felt that the projection of the meaning should not be too strong. It seemed natural to place my myth within the context of Greek mythology since it is very well documented and familiar to the public. In addition, Greek mythology and tragedy were the basis for some psychological and philosophical underpinnings of the western world.

What is different about my hero is that she is a female. There are very few female heroes in existence. Women are mostly portrayed as villains and victims. The only example of a female hero that comes to mind is Sophocles' "Antigone." And even in this case, some scholars argue that the real hero is Creon and not Antigone.<sup>11</sup>

As women escape the patriarchal model imposed on them for centuries, there is bound to be a need for female heroes. This trend is now apparent in the movie and television industries. But most of the efforts have failed because their female heroes are nothing more than the same male characters with a female exterior. I believe that a female hero should be a female with principles and actions that reflect female concerns and ways of acting and not to be a man with a skirt. For me

Penthesilea reflects a woman's way of seeing and doing and also, she is, allegorically dealing with the woman's position in society.

## ABOUT WOMEN

As a result of the Reagan period, the feminist movement is in recessio. People are growing more conservative, and personal freedoms are challenged. It is evident that women after twenty five years of struggle have now less of an initiative to get organized. As indicated in a recent issue of *Time* magazine, only 33% of women consider themselves to be "feminists".<sup>12</sup> "Egalitarian" seems to be the term that most women prefer. It also appears that the pressing issues have shifted over the last two decades from sexual freedom to equal pay and day care.<sup>13</sup> I believe that this change reflects a more mature and much more conservative population.

This social context reflects upon all issues that have to do with women. The issue I am particularly interested in is the representation of the woman in art. Although in the recent years there have been some exceptional feminist artists, the field remains under male domination.

According to John Berger, in art "men act and women appear."<sup>14</sup> Men use women as objects of their gaze in a diminutive way reflecting their patriarchal attitudes. This becomes even more apparent when the female subject is represented in the nude: a depiction long valued and now being attacked as degrading by feminists. It is quite clear that for the last five centuries of the western civilization women have been exposed in various art forms for the pleasure of men.

This attitude toward women should not be surprising. It reflects a society of masters and slaves. In this tradition, the female exposes herself aware of the spectator's dominance, as in the Judgment of Paris where the ancient theme is used by artists as an excuse to expose the female subject.<sup>15</sup>

Hopefully the human race is progressing somewhat in its ethics and the new generation of artists is now more sensitive to such issues. But now the question rises: How is an artist supposed to deal with this heritage. To be resentful of the past because it represents injustice and



exploitation would be neither smart nor helpful. The artist should clarify his/her ideas and educate the audience. It is the ideas the artist should reject not the art of a past era.

Anyone who has criticized the exploitation of women by the male artist and spectator seems to share an ambivalence about the acceptability of nudes.

*To be naked is to be oneself.*

*To be nude is to be seen naked by others and yet not recognized for oneself...*

*...To be naked is to be without disguise.*

*To be on display is... ...a disguise which can never be discarded. Nudity is a form of dress.<sup>16</sup>*

The problem with this point of view is that the judgment of what is naked and what is nude is subjective. It is the social context and not the artwork itself that determines the meaning of a work of art. The line between sexual and sensual is very thin and mostly in the eye of the beholder. I would also like to note that sex is, like it or not, a very big part of human life and to exclude it as an art subject is not right.

Because of the guarantee of free speech and expression that includes the expression of one's sexuality, I believe that society should not even censor pornography. Unfortunately in the Christian tradition every nude is evil so a lot of zealots try to suppress every expression of human sexuality.

In reality, fashion is governing a woman's behavior much more than nudity is. Women "have been conditioned by society's definitions of femininity to treat their bodies as raw materials for manipulation and display."<sup>17</sup>

To reclaim this territory women artists have created a body of work based upon some principles that accomplish their goal but limits their output. By photographing and painting their own body, they claim that, they have unleashed their own sexuality and thus defeated the exploitative aspect of the nude. The appropriated photographic image was their medium of choice, because unlike other media, they claim that, it lacks associations with male chauvinism. But the result is not



much more democratic than the previous status quo. In a system where one is only allowed to paint him/her-self the limitations are evident.

John Stuart Mill wrote: "The principle which regulates the... social relations between the two sexes... (should be) perfect equality, admitting no power or privilege on the one side, nor disability on the other..."<sup>18</sup> In this spirit of equality there should be the freedom for everybody to express him/her-self in any way he/she sees fit. The only consideration should be how the intent and attitude of the artist relates to the final result and not his/her sex.

## ABOUT THE GREAT GODDESS

The Great Goddess is "our cosmic parent figure who created the universe and its laws... always more powerful than the male. Not only is she his Mother, the author of his being; she is also the deity who infuses all creation with the vital blood of life."<sup>19</sup> The Great Goddess is the female God that preceded to the later male God. She is the Mother Earth that nurtured all creations.

This Great Goddess was the deity of the religion of the matriarchical cultures of prehistory. Scholars claim that it was an earth-centered religion, where humans were part of nature and death was part of life. Her worship is sensual, celebrating the erotic and women's life force.<sup>20</sup> With the invasion of warlike nomads from the north around 4400 B.C., a new patriarchal religion of Heaven was introduced.

Marija Gimbutas argues that under the matriarchy the world was nonviolent and revered nature.<sup>21</sup> The Indo-European patriarchy that violently replaced the religion of the Great Goddess was the complete opposite. This notion of prehistory has been challenged by a lot of historians, who, like Eggar C. Polome, claim that Gimbutas' Goddess is "a bit of a dream world." He and others believe that Gimbutas' conclusions are not supported by data.

I will have to leave the archaeologists to prove the validity of Gimbutas' claims. However, since this notion of the religion of the Great Goddess has influenced many contemporary artists, I would like to

comment on it. I do believe that some prehistoric cultures were matriarchical and that is reflected, among other things, in the myth of the Amazons. But, for lack of better evidence, I do not believe that these prehistoric societies were nonviolent.

It seems to me that social training, and not the particular gender of an individual is what determines aggressiveness or passiveness. Gill Saunders said the following regarding woman and nature:

*One school of feminist thought... ( is ) suggesting that women by their biological nature, are more closely allied with nature and good... The converse of such a theory is of course to attribute to men the sins of aggression... This ignores the fact that attitudes, are, to some extent culturally learned... Society has ascribed the nurturing role to women to reconcile them to motherhood and its restrictions...<sup>22</sup>*

Furthermore the same group of feminists Gill Saunders is referring to and that is mostly responsible for the religious reenactment of the Great Goddess religion, made some claims that I do not agree with. They see the Great Goddess as the spiritual connection with the cosmos.

First of all, this magical - mystical religion is based more on creative guesses than on facts about the prehistoric religion leaving the participant without much to really back his/her beliefs. Second, a mere reversal of the male - female roles in our society would not be the right solution even if it eliminated violence of this world. A reversal of the patriarchal God to a matriarchical one will be as unjust. And finally, because there is not a popular based religion accompanied by a common social belief system, it will never have a broad endorsement. Every culture has its belief system and nobody can impose a new one without been backed by strong socioeconomical reasons, which I do not believe exist today.

The Great Goddess is for me a fascinating story and a great resource, but not a raw model for the future. I think that people should turn to equality not to another religion. Every religion always reflects the society that believes in it. Therefore, I suggest that if the patriarchal



religions are no longer acceptable, then the solution lies not in a new one but in altogether abolishing religion.

Finally, Penthesilea differs from other Heros in that she is a woman. She is a hero in the sense that Campbell discusses in the "monomyth."<sup>23</sup> Penthesilea is a female hero and that is related to her gender not to her ability to produce children, thus her journey is related to her experiences as a woman and not as a mother. In the beginning of the myth, I have placed Penthesilea as the follower of the Great Goddess to illustrate my point, that is matriarchical religion could be violent and unjust. In the end of the myth, the Divine entity is shared by both partners that symbolize equality.

## CONCLUSION

As an epilogue to this part of my thesis, I would like to share some successes and failures in connection with the issues I have discussed. I consider the use of text with the images a great success, since it is the connecting link between the images and the allegory.

Images have the ability to abstract and emotionally charge an issue. "An image worths a thousand words," said someone and it is true, but these thousand words would not necessarily make a comprehensive essay. Text tends to present matters in better clarity. This is not to say that an image cannot have a coherent message but that, for the greater public, a text is usually more to the point.

In **PENTHESILEA. WOMAN AS HERO** the text functions as an aid to the viewer. It is there to help in decoding the symbolism and explaining the mythological story. The interpretation, however, still remains the responsibility of the audience.

This involvement of the viewer is what controls the ultimate success or failure of the work. I am trying to stimulate thought. If I was to present something totally accepted by every one it would be truly boring. Every viewer is going to interpret the story according to his/her personal beliefs. What I have done is to study and decide how I am to best represent my Hero.

On the subject of Hero representation I have failed to find a link between my Hero and what feminists<sup>24</sup> claim to be the Great Goddess. My view of the legendary goddess is, I think, a little more pragmatic and maybe a little more conservative. Nevertheless, I believe that I have been true to women's rights and to history.

As a whole, my work did not change drastically from its conception to its completion, but it evolved tremendously. The only profound change is in the arrangement and shape of the room itself. In the original plan it was square and later became a rectangular (Illustrations 20 and 21). I feel that the new arrangement serves better the story line by more correctly placing the panels in space.

# COLORPLATES

This visual epic drama is an allegory for the history of woman and a projection for its future. I have placed this allegory within the context of Greek mythology. To make my point, I have combined and modified several myths. It is not essential to know what I have made up and what previously existed in order to interpret the story. However, I feel obligated to disclose this piece of information because it might further enlighten the reader.

The viewer is called to interact with the artwork on an aesthetic level first. Then he/she is invited to explore the story line - a combination of the artwork and **Penthesilea's Tale**. Finally, the viewer is challenged to interpret the drama by using imagination and sensitivity.

It is understandable that not everybody will interpret the drama in the same fashion, but I am hoping that my message, the importance of equality between the sexes and the need to fight for it, will come across.

My personal interpretation of **Penthesilea's Tale** is as follows: In the prehistoric years some societies were matriarchical. Their world was far from idyllic or non-violent, but, better in some aspects, than today's. Slowly the power shifted to men. Women's character was altered under the male domination. Men took control of women's bodies. To justify this injustice, all sorts of religions were created. The representation of women was altered by men in order to please themselves, thus creating an object out of a woman. The time has come for women to change all that. Women will have to change their image, from one imposed upon them by men, to a more fitting one. Women will also have to denounce any patriarchal religion. And ultimately, women will have to put an end to male domination. But in doing so, women should not enslave the men or nothing will change. When women will be free, everybody else will be free too. With unity and devotion men and women should restore their relationships. Equality, above all, should rule this world.



## COLORPLATE 1

# PENTHESILEA

1990. Mixed media, 30 by 34 Inches.

This colorplate is introductory to the tale. It is placed on the outside of the installation and is not accompanied by any part of **Penthesilea's Tale**.

Penthesilea appears under her name which is spelled in Greek. She is holding a spear and is dressed in a traditional Scythian/Amazon outfit (Illustration 1). The function of this image is to familiarize the viewer with the appearance of the Queen. And also, to provide a visual stimuli to accompany the reading of **Penthesilea's Tale**.

I would like to add here that all sixteen colorplates compose an installation that substantially changes the perception of the individual artwork. They are meant to tightly surround a rectangular room, leaving the viewer in the middle of a very animated space. The inspiration for such an approach came from the "Villa of the Mysteries" in Herculaneum and in particular from the dining room (Illustration 2). There, in the so-called "Room of the Mysteries", a Dionysiac ceremony takes place on the red painted walls. It is not clear to the modern viewer what is going on and why. Nevertheless the unusual spectacle is very intriguing (Illustration 3).

Since the very first time I saw the elaborate frescos, I could not stop thinking what it would feel like to walk in such a room knowing the story behind it. In creating my own room, I wanted to give the audience the opportunity to familiarize themselves with the story by writing and publishing my myth. I still find the puzzle of the "Villa of the Mysteries" intriguing. But I think that when trying to communicate a message, knowing the story is much more effective.





## COLORPLATE 2

# THE AMAZONS

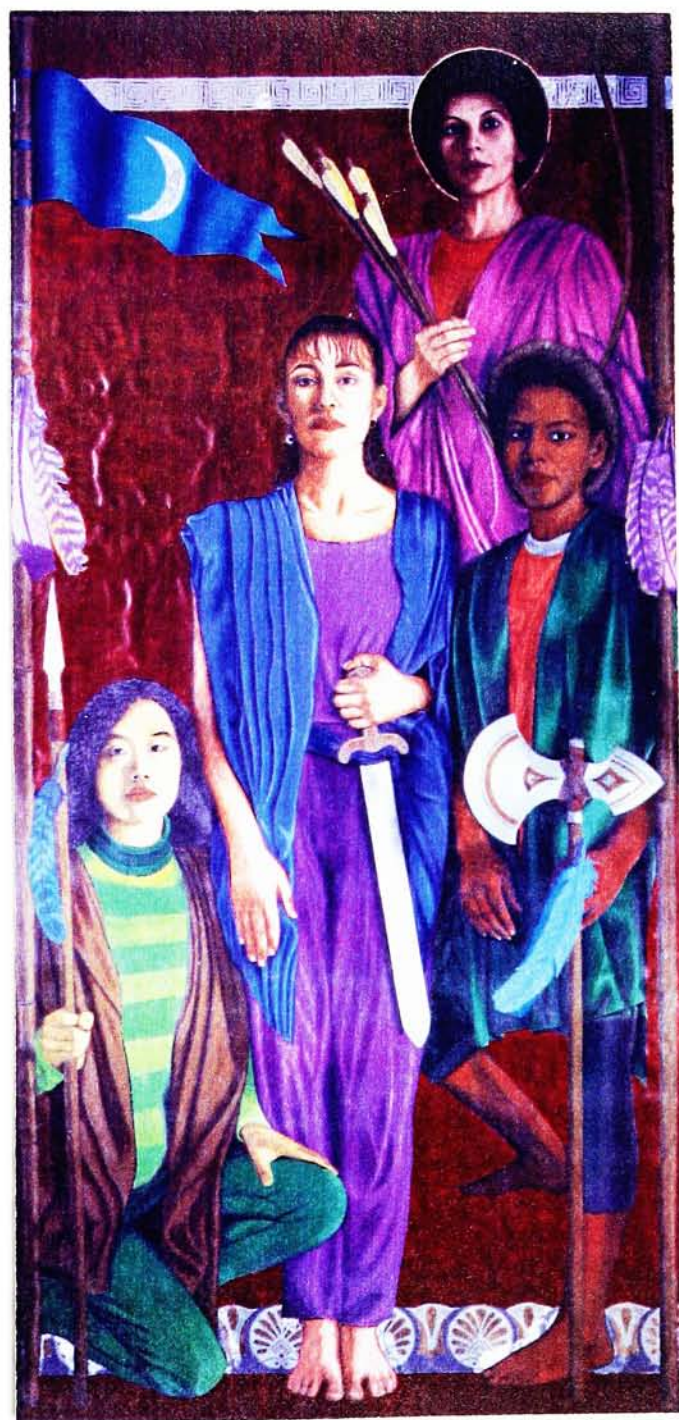
1990. Mixed media, 40 by 84 inches.

This is the tale of Penthesilea, Queen of the legendary Amazons.<sup>25</sup> The Scythian sovereign ruled justly over Scythia, Libya, Cappadocia, Thracia, and Samothrace.<sup>26</sup> Her capital, Themiscyra, laid around the river Thermodon beyond the Halys.<sup>27</sup> Like all Amazons, Penthesilea was a magnificent equestrian, exceptionally skilled with the sword, and great with the axe and the spear.<sup>28</sup> The Thracian grace<sup>29</sup> distinguished her from her fearless Amazon warriors in dignified wisdom and noble courage.

The background information on the Amazons and Penthesilea comes from Gaius Tranquillus Suetonius (Roman historian, ca. 70 -122 A. D.), Herodotus (Greek historian of the 5th century B. C.) and Cornelius Tacitus (Roman historian, ca. 56 -120 A. D.).

In this panel the Queen appears in the middle of her warriors, who are recruited from all parts of the kingdom. Behind them, Artemis appears as the Goddess protector of the tribe. The moon is the symbol of the Goddess and emblem for the Amazons. Note that the Amazon on the right holds an axe one-of the three typical weapons of the Scythians (Illustration 4).

This panel reflects a matriarchical and Warrior-like society the Greeks called "Amazons", that lived east of the Greek borders three thousand years ago.



### COLORPLATE 3

## THE HIGH-PRIESTESS SACRIFICES ACTAEON

1990. Mixed media, 40 by 84 Inches.

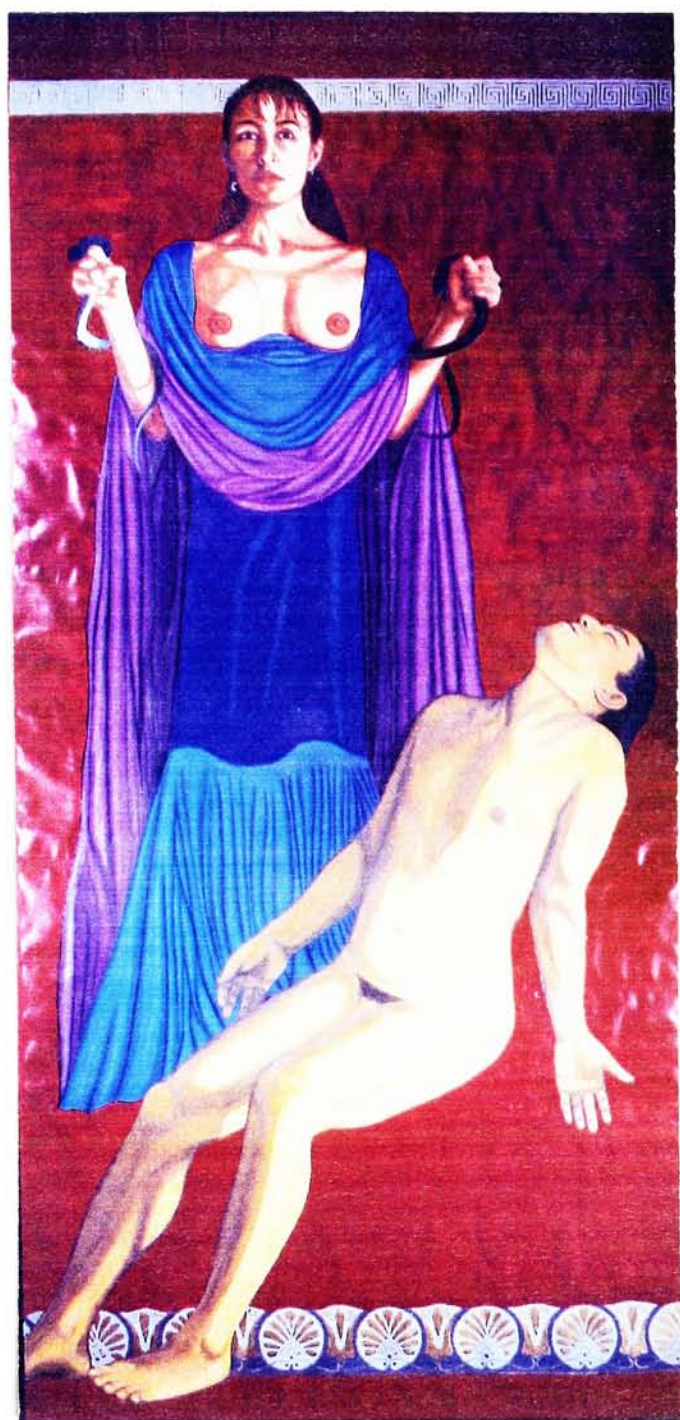
As the Queen of the Amazons and High-priestess for the Great Goddess Artemis, Penthesilea was to marry, according to the Scythian law, only after she had slain three enemies in battle.<sup>30</sup> The noble warrior took the lives of three dreadful giants in a fierce battle over the east borders of Scythia.<sup>31</sup> So, when the victorious Queen returned to Themiscyra, she took as a mate the generous and fair Actaeon.<sup>32</sup>... With a heavy heart Penthesilea sacrificed Actaeon to the deity, unaware of the tragic irony of her willing act.<sup>33</sup>...

Penthesilea's great deeds before her marriage are borrowed from the myth of Camilla, an Italian Amazon. Acteon is a figure sacred to Artemis and has been killed by her. I have combined the two myths and added some details.

On the panel, Penthesilea appears as the High-Priestess modeled after the Cretan "Snake-Goddess" (Illustration 5). Actaeon (Illustration 6) is modeled after a prehistoric sacrificial victim that has been discovered in Crete.

With this I wanted to illustrate that matriarchical societies were not non-violent nor necessarily full of equality by today's standards. It also helped the plot because it was a voluntary act on the part of Penthesilea that will later destroy her, thus qualifying her as a true tragic hero.





## COLORPLATE 4

# ACHILLES SLAYS THE QUEEN

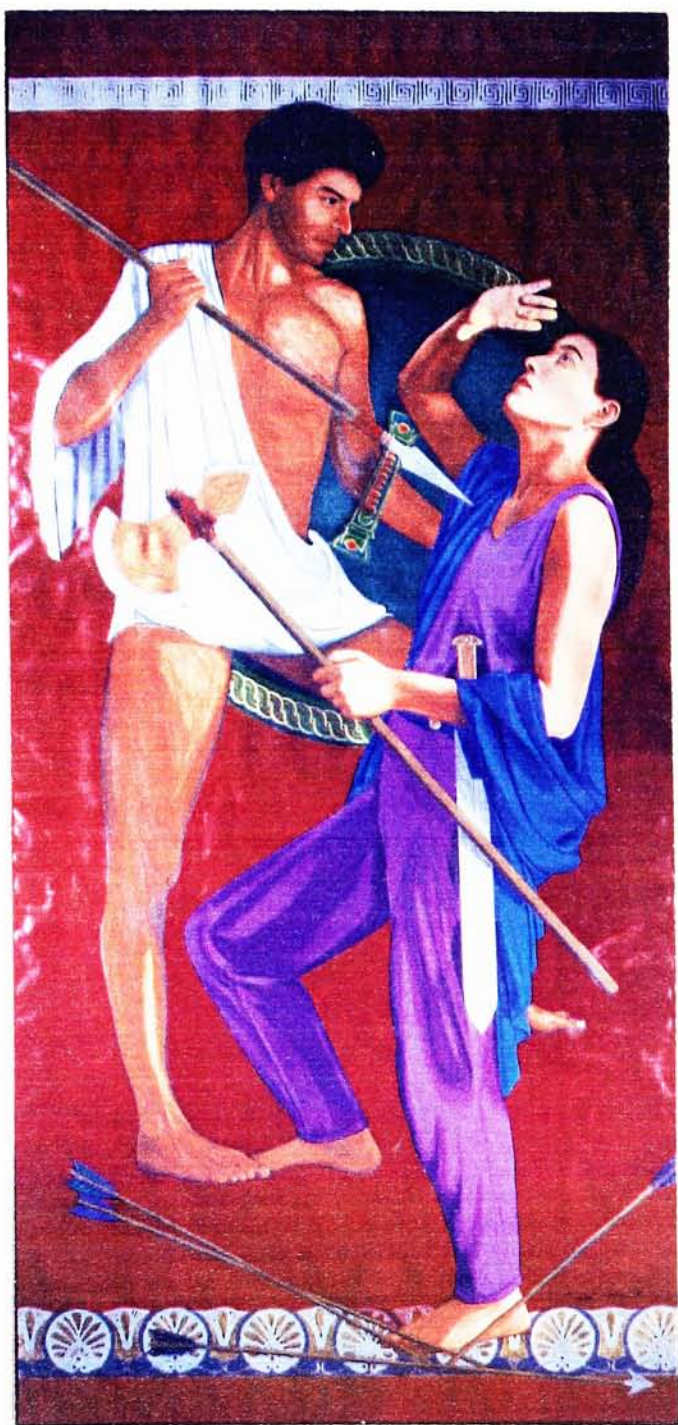
1990. Mixed media, 40 by 84 Inches.

Not long after this tragic deed, Penthesilea was invited by King Priam of Troy to help defend the glorious city against the Mycinoan invaders.<sup>34</sup>... She had already slaughtered seven Greek *oplites* and was moving towards Agamemnon to engage him in combat, when Achilles appeared in front of her and proclaimed his superiority over the female warrior.<sup>35</sup>... As the fearless Queen was about to vanquish the arrogant Greek, the Sun-God Apollo shined revengefully in her eyes blinding her.<sup>36</sup> Achilles grasped the opportunity and inflicted a deadly wound.

Indeed, Penthesilea went to fight in the Trojan war and got killed by Achilles. However, I have added the "rude challenging" and the interference by Apollo. I made the first addition to give a reason for the fight and the later to justify the killing and continue the plot.

In this panel, Achilles, carrying his famous shield, is inflicting the fatal blow when Penthesilea is blinded by the sun. The depiction of the killing is in fact very close to ancient representations of the event (Illustrations 7 and 8).

This unfortunate event symbolizes in my story, as it did in the original one, the societal change from matriarchy to patriarchy. I have portrayed the Greek as been aggressive like all challengers to authority are.





## COLORPLATE 5

# ARTEMIS' INTERVENTION

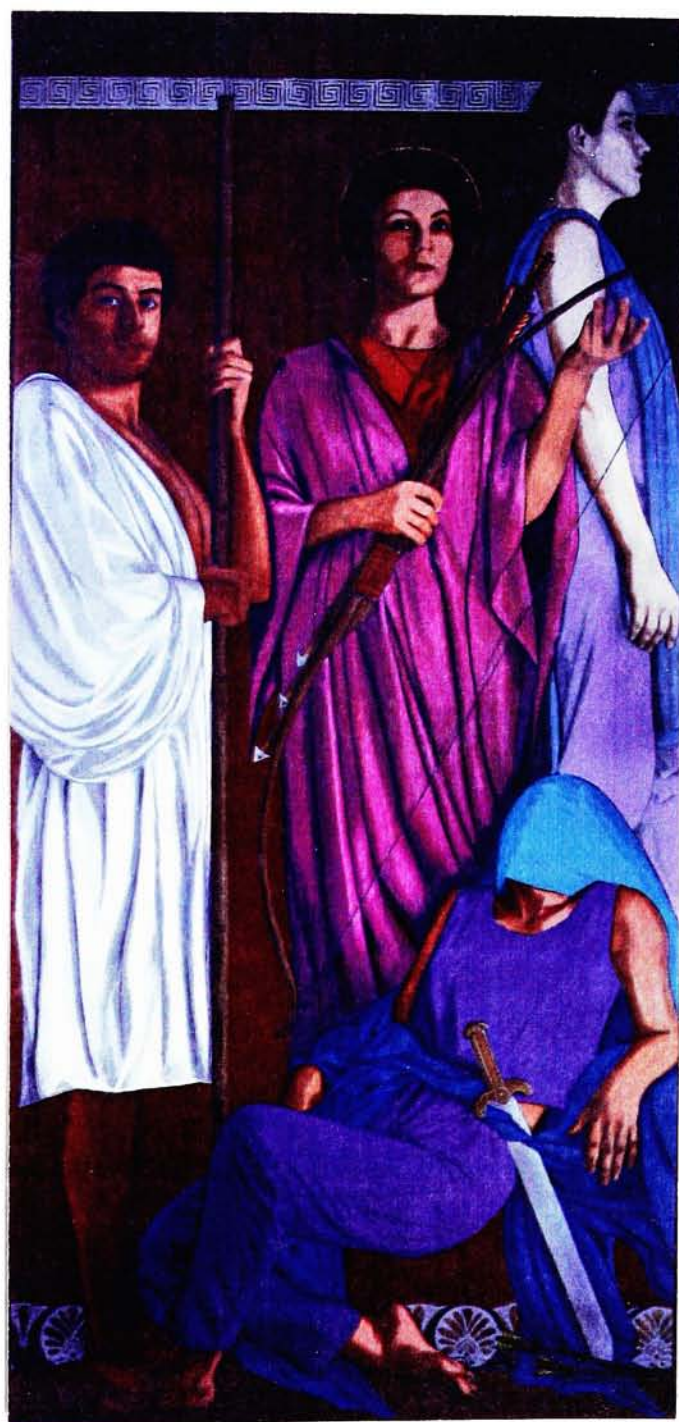
1990. Mixed media, 40 by 84 Inches.

Just as Penthesilea expired, Artemis intervened, and in an effort to save her beloved child, she extricated Penthesilea's spirit leaving behind only her lifeless corpse.<sup>37</sup> The great goddess hid the precious soul on Mount Ida, a place where neither god nor human could find it. Penthesilea, who as her name implied, caused men grief, lay there dead, slain by a mans hand.<sup>38</sup>

Here I have interrupted the original myth of Penthesilea, to add an element that will later help me to continue my version of the Myth. The extrication of the spirit is my idea but the hiding place (Mount Ida) is a holy Minoan place. Mount Ida, the residence of the Great Goddess, was also used in a later myth as the place Zeus hid from his father.

Achilles appears on the left of the frame staring at the spectator. Penthesilea lays dead with her face covered. In the middle, Artemis extricates Penthesileas spirit that appears on her right.

The reason for adding this event is to state my opinion that women under the pathiarchical system had their personality severely changed. But also that women's original character is not lost, rather it is preserved in every woman.



## COLORPLATE 6

# THE RAPE OF PENTHESILEA

1990. Mixed media, 40 by 84 inches.

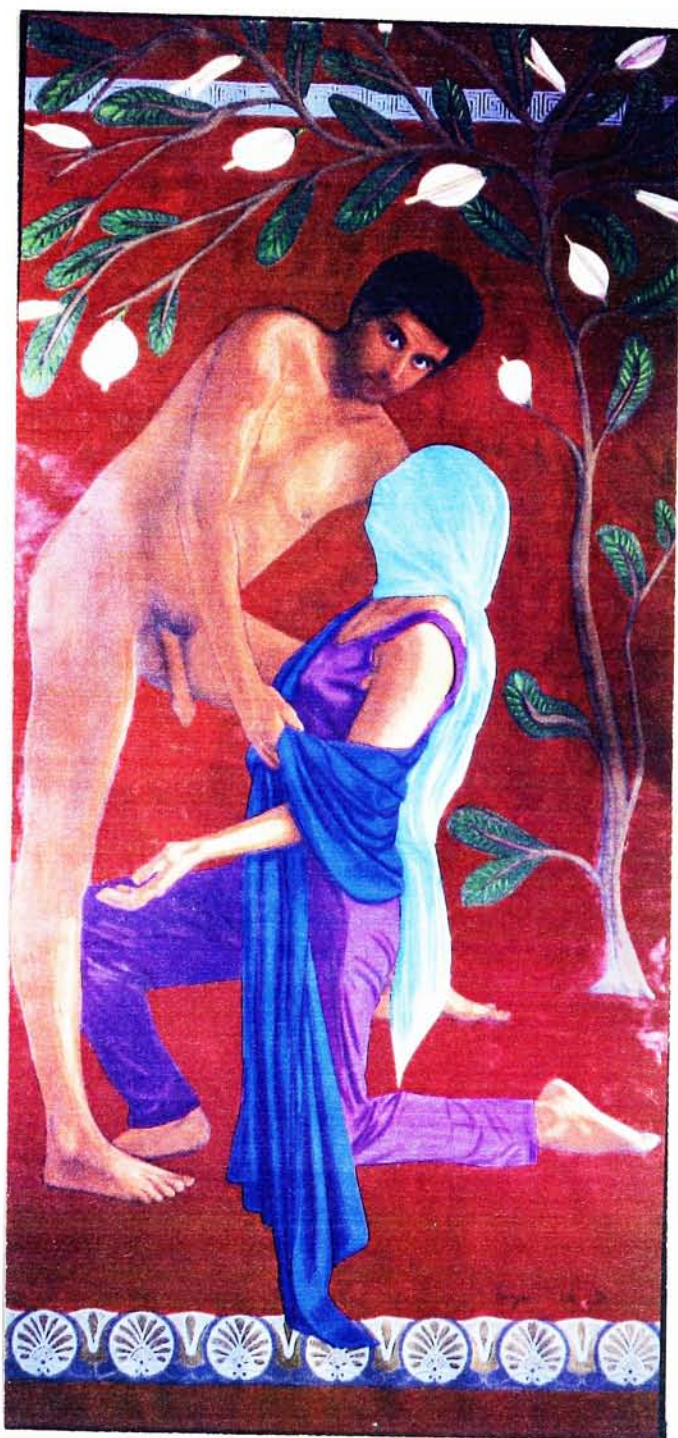
Achilles, who did not suspect Artemis' interference, fell violently in love with the lifeless body. In great suffering from his unfulfilled passion, Achilles consulted his Nereid mother, Thetis, wife of Peleus, who dragged the remains of the noble warrior under an olive tree.<sup>39</sup> There her son's necrophilic lust led him to dishonor the corpse and to claim ultimate victory over the Amazon.<sup>40</sup> Miraculously, the holy olive tree of the Greeks produced brilliant white lilies - proof that the Gods approved of this unnatural act.

The rape of Penthesilea is usually the end of Penthesilea's myth, but for me it was only the beginning. I have added the olive tree as a symbol of the city of Athens, its goods and its extremely patriarchal system.

Achilles appears naked holding Penthesilea's dead body. On the right there is the olive tree with the flowers (Illustration 9).

Rape is the ultimate physical subjectification of women. In its various forms, rape has been promoted in patriarchal societies. I have portrayed Achilles naked and not Penthesilea because the act of sexual dominating is purely his. The tree with the white lilies is there to symbolize aggressive male sexuality.







## COLORPLATE 7

# HADES AND THE UNDERWORLD

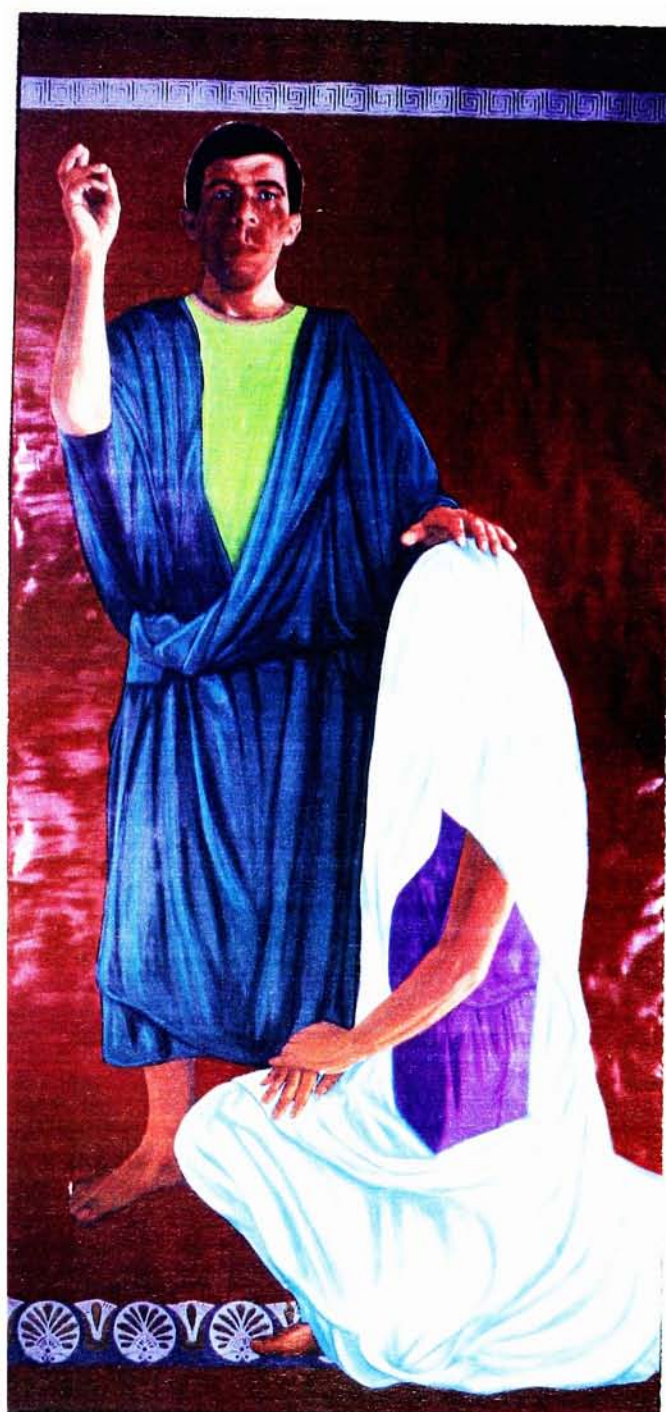
1990. Mixed media, 40 by 84 Inches.

This was only the first of the misfortunes of the perished Queen. Zeus, who was infuriated by Artemis' unnatural intrusion, instructed Hermes to take Penthesilea's corpse, instead of her soul, to the underworld. Hades, Lord of Death, received her on the other side of Haron river.<sup>41</sup> Pleased with his new possession, he condemned the body of the dead Amazon to be his eternal follower and never to leave him.

I constructed this part of the myth based upon many myths where the hero is enslaved in the world of the dead. Hades, symbol of evil, has in many myths (i.e., Persephone) enslaved the goddess of fertility, symbol of the Great Goddess.

Hades appears on the left cursing the body of Penthesilea. Penthesilea is kneeling in a traditional pose fit for a subject.

The expanding and whiter veil of Penthesilea is symbolic of the loss of her original female character. Hades is standing in the blessing pose of the Christian church, symbolic of the imposition of one of the many patriarchal religions on women.



## COLORPLATE 8

# ETERNAL CONDEMNATION

1990. Mixed media, 40 by 84 Inches.

Neither alive nor buried, Penthesilea roamed Tartarus striped of every decency.<sup>42</sup> The spirits of her departed enemies came to haunt her. They gathered around the corpse and mocked it with their evil eyes. Oh! What an unbearable shame! The body of the once glorious Queen was now a mere object, displayed in the palace of Pluto for the pleasure of lost souls.

I have no mythological foundation for this panel. It is purely created to serve allegorically within this particular myth.

Four enemies are gathered around Penthesilea who is now completely naked except for the veil that covers her face.

This panel was created to allude to the fact that in our patriarchal society women, stripped from every decency, are exhibited for the men's pleasure. Most western art portrays women for the pleasure of men. The four figures are heavily dressed to contrast with the naked woman.







## COLORPLATE 9

# RESURRECTION

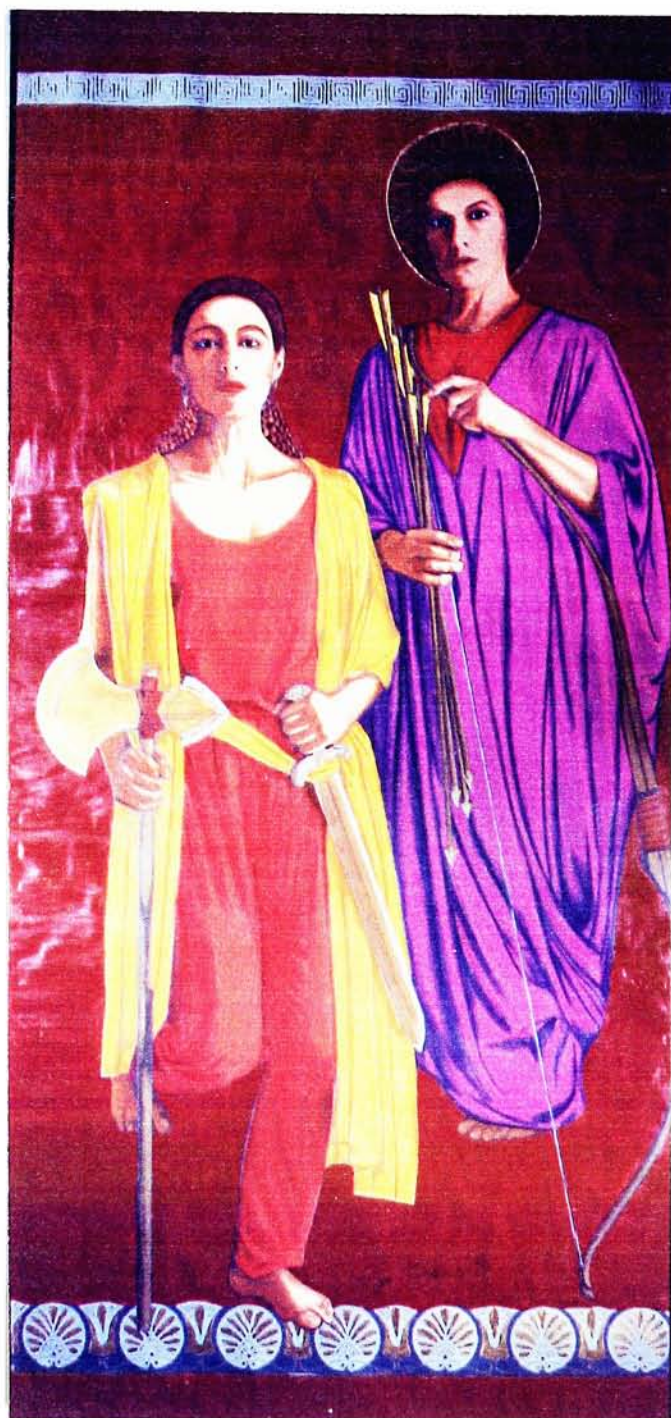
1990. Mixed media, 40 by 84 Inches.

A long time passed, but when the right moment came Artemis unleashed the spirit of Penthesilea into the world. Penthesilea came out of hiding in profound glory. The mighty Queen rose in full battle gear, her new weapons fashioned by Hyphaestos himself.<sup>43</sup> She was a magnificent sight that spread terror in every mortal's soul. The Goddess of the Hunt and Moon, Artemis, advised the Queen she would not find peace until she had restored order in the world.

Resurrection is a widely used motif that symbolizes the change that happens to the Hero's character after he/she has gone through an ordeal. Here I have used this motif to bring back the hidden spirit of Penthesilea.

Penthesilea appears in different coloration, symbolic of the change that has happened. On her right, Artemis is supervising the event.

I have used the resurrection of Penthesilea as an allegory for the unavoidable comeback of the female principle.



## COLORPLATE 10

# THE PRICE OF AUTONOMY

1990. Mixed media, 40 by 84 Inches.

Penthesilea's Spirit went first to the underworld, where her body was still wandering. When encountered the ugly sight, she was outraged. She raised her axe and struck with such flaming force and power that the body turned to ashes. Favorable winds dispersed the ashes to the four corners of the Earth - a proper burial, according to the ancient Scythian customs.

The myth here is also completely made up. There is no mythological background that I am aware of.

Penthesilea appears twice in this panel: once on the left, as the spirit in full battle gear hitting with her axe, and again on the right, as the ashamed body.

I have created this part of the myth to express a point: in order for women to be liberated from the male stereotype, they must destroy it completely. In order to kill a centuries old stereotype women must first look in themselves and rip it out.







## COLORPLATE 11

# ESCAPE FROM HADES

1990. Mixed media, 40 by 84 Inches.

This action infuriated Hades who valued his possession. He wanted to detain Penthesilea's Spirit instead... She quickly threw her axe and wounded Cerberus.<sup>44</sup> The monster screamed with horror. For an instant, Hades turned to his faithful guardian, but it was too late. Penthesilea had already escaped. Free, the Thracian grace headed for the Kingdom of Athens to find King Theseus, the man responsible for the misfortunes of her kingdom.

The escape from the underworld ties in with the Myth in Colorplate 7. The hero goes to the underworld to gain knowledge and returns to bring this knowledge to the world.

Cerberus, the guardian of Hades and the subject of lots of myths, does not appear in this panel. Hades appears on the left grabbing Penthesilea's *chiamys* and looking to where Cerberus would have been. Penthesilea appears on the right ready to run away.

This panel is symbolic of the changes women have to make to their religious belief system. It is not possible for a liberated woman to believe in a patriarchal God.



## COLORPLATE 12

# VICTORY OVER HIPPOLYTUS

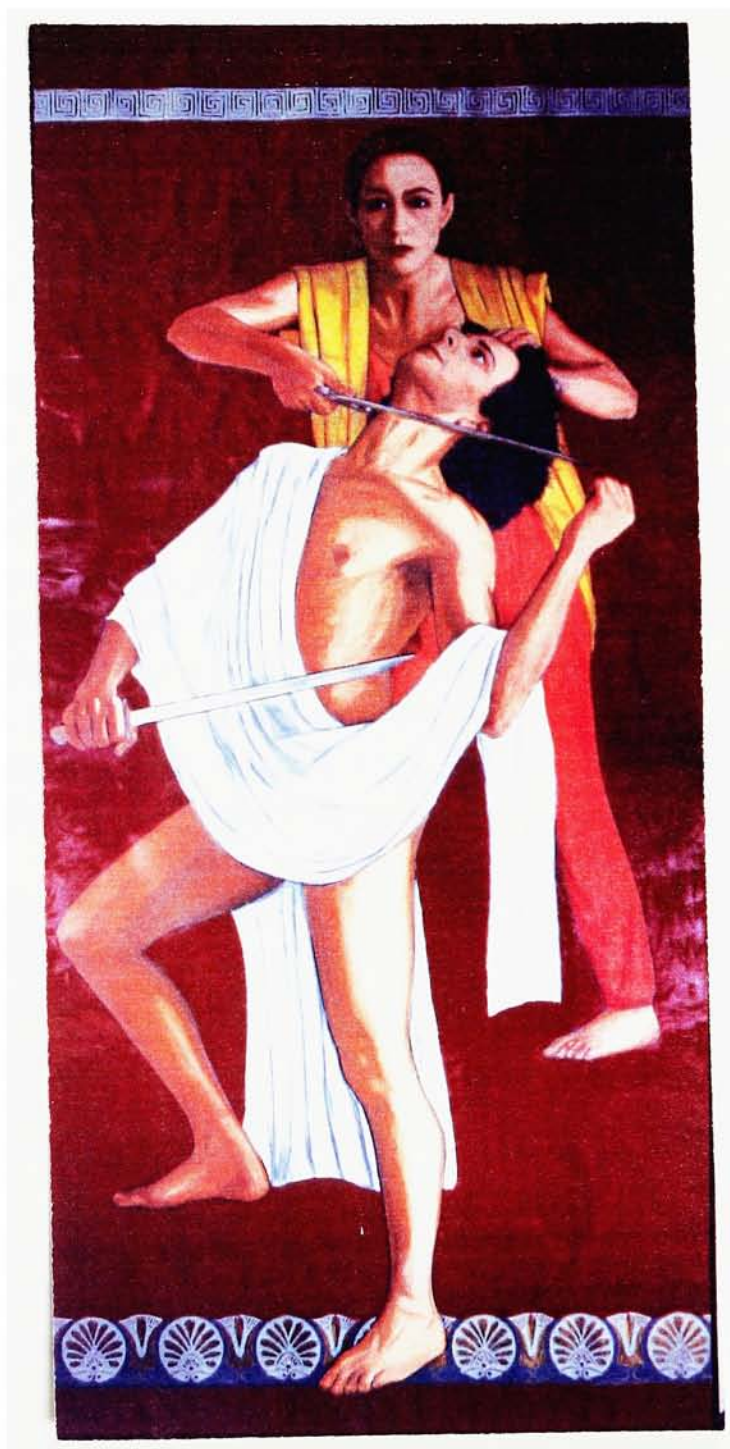
1990. Mixed media, 40 by 84 Inches.

When the powerful Theseus had visited Scythia, he had abducted the fair Antiope, Penthesilea's successor to the throne of Scythia.<sup>45</sup> Later, the Amazon army invaded Athens to reclaim its Queen but to no avail.<sup>46</sup>... Hippolytus, for that was his name, replied that she was dead, slain by her master, Theseus, before his wedding to the Cretan Princess Phaedra.<sup>47</sup>... Penthesilea repelled Hippolytus' sword, grabbed him by the hair, and slit his throat.<sup>48</sup> She then left the body to the vultures and took the head with her to Athens.

Two new myths are introduced, that of Theseus and that of Hippolytus. Both have been altered to fit within **PENTHESILEA'S TALE**. Theseus did kidnap and married Antiope in a yet another version of the ever popular myth of the domestication of the "tomboy" woman (Illustration 11 and 12). And he later killed his wife when he found a younger wife. Hippolytus myth, the young boy dies for the love of his father, has been changed so that he meets his death from Penthesilea (Illustration 10).

Penthesilea appears slitting the throat of Hippolytus. Hippolytus is here a personification of the arrogant and brutal patriarchy, and in a sense an extension of what Achilles symbolized earlier. In his death, I see the end of the patriarchal system.







## COLORPLATE 13

# PENTHESILEA SPARES THESEUS

1990. Mixed media, 40 by 84 inches.

The intrepid warrior arrived at the palace of king Theseus and, in the midst of the large assembly room, presented the king with the head of his son... She then advised Theseus to renounce his throne and leave Athens as this was the only way the killing would stop. Theseus accepted from fear for the Athenians and remorse for his wrong doings. The penitent king turned his golden wreath over to Penthesilea and departed for the court of King Lycomedes where he was later murdered.<sup>49</sup> As for the Athenians, they vowed never to have a monarch again.

In the original myth of Theseus there is not an explanation of why the last King of Athens left for Lycomedes' court. I have added the palace scene connecting the end of Theseus to incidents of his life.

Penthesilea appears holding Theseus' wreath and pointing away with her sword. Theseus is staring at the ground. He is seated on the throne of Athens, a bronze stool with griffin feet and the emblem of the Sun.

With this part of the myth I wanted to point that violence is not the only solution. There are also ways within the system that make people realize the inequality between men and women.



## COLORPLATE 14

# APOTHEOSIS

1990. Mixed media, 40 by 84 Inches.

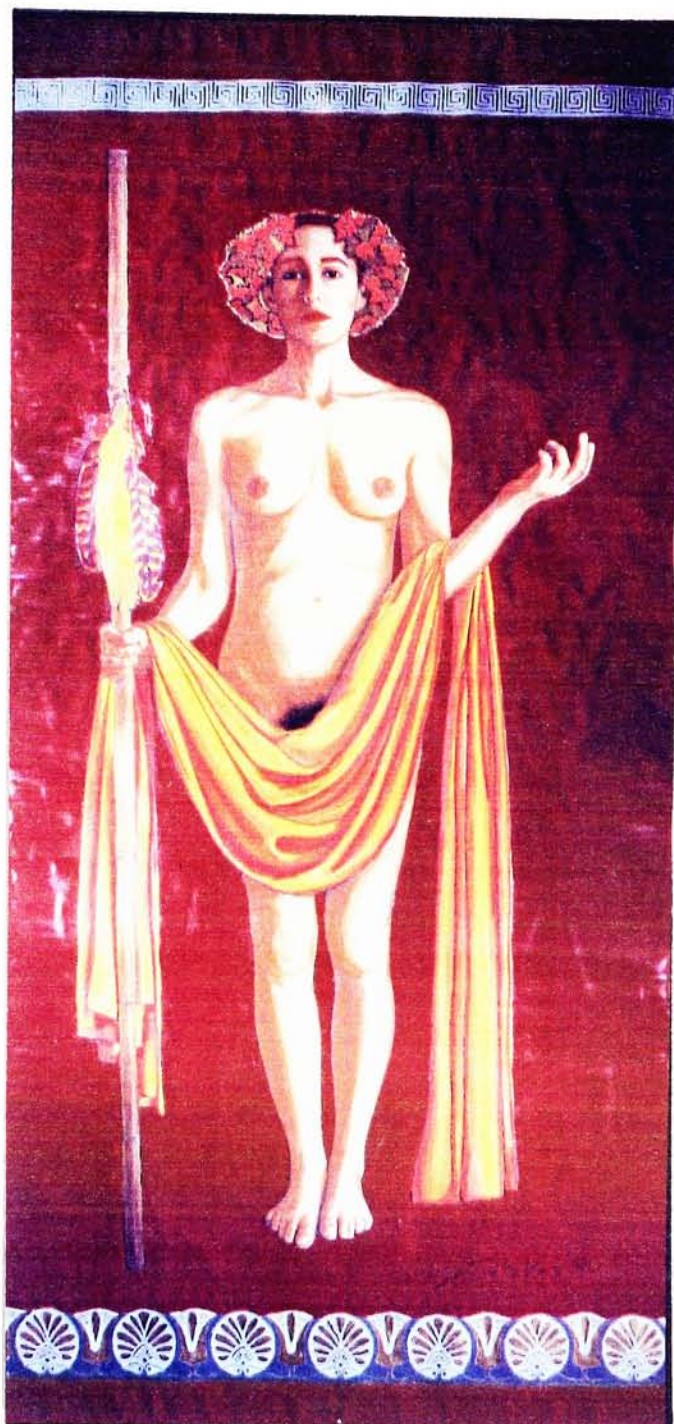
The Gods honored Penthesilea for the great deed of single-handedly restoring the order. They lifted her spirit to Heaven where she was deified. The graceful Queen left her weapons on earth, as she ascended, and remained in Heaven where she enjoyed tremendous glory and remarkable esteem.<sup>50</sup>

Apotheosis is the elevation of the Hero to divine status. Countless examples came to mind from Christ to Heracles and from Trieu Au to Roman Emperors. I have followed the existing pattern for both matriarchical and patriarchal societies.

In the panel, Penthesilea appears as she ascends, weaponless, to heaven.

I consider this part of the myth to be important because it gives the audience the notion that the hero has been in a sense rewarded for his/hers deeds. And it also gives the Hero the authority he/she needs to promote his/hers values.







## COLORPLATE 15

# ACTAEON'S RESTORATION

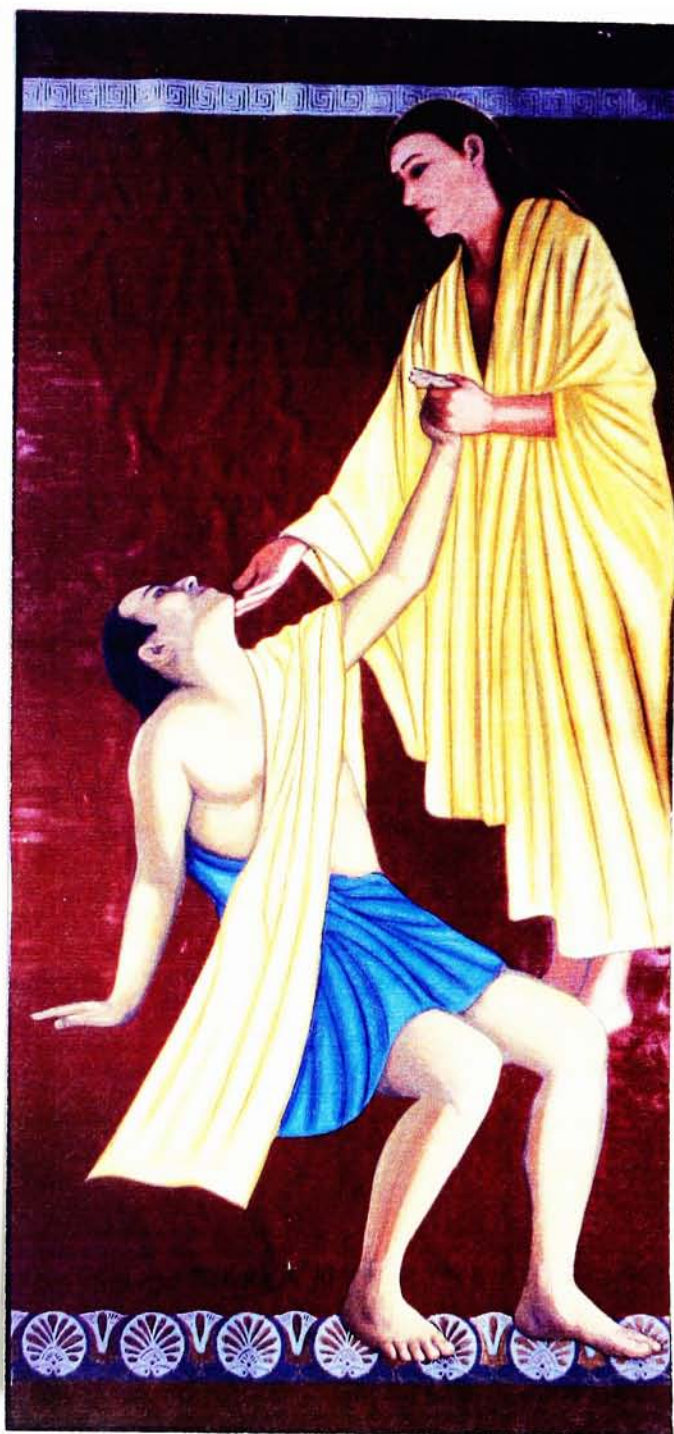
1990. Mixed media, 40 by 84 Inches.

In spite of the great honor the gods gave her, Penthesilea was unhappy. Artemis took notice of her sadness and inquired as to the reason. The Amazon replied that she was able to restore all injustices but one for Actaeon, the man she loved dearly, was lost forever. The Goddess of the Hunt and Moon offered to give Actaeon back to her on one condition, and that was that Penthesilea was to share her divine status with him. The noble Queen gladly accepted, and Actaeon rose from the dead.<sup>51</sup>

This part is also constructed by me. The noble Hero is now safe but this is not enough for her. I have added this part to clear my Hero from her original sin.

The Divine Penthesilea appears on the right as the savior dressed in her new colors. Actaeon, on the right, is being lifted by Penthesilea, and his colors are changing.

Symbolically the relationship between the sexes is restored on an equal basis. Unity and devotion should reign in mankind's future.



## COLORPLATE 16

# THE DIVINE COUPLE

1990. Mixed media, 40 by 84 Inches.

The two lovers were joyfully reunited. They became one divine entity, and united they remained in Heaven. There they enjoyed great respect and honor from both Gods and humans. The Divine Couple was worshiped throughout the world as they represented unity, devotion, and equality.

The end of the myth is also created from existing myths together with my personal beliefs. The Divine Couple appears in the last of the panels ruling and guiding the world.

In this last part, according to Aristotle, the audience should experience *katharsis*, a happy ending that gives hope. And I do hope that in the future equality for all will be realized.





# TECHNICAL DATA

This small supplement is intended to help the reader understand the technique, complexity, cost and type of materials used. Even though I don't consider this part to be as important as the philosophical context of my thesis, I feel obligated to answer any type of technical questions in hope that it might help someone overcome his/her technical difficulties. To accomplish my goal, I have also included some illustrations.

The whole undertaking was carefully researched, planned, and budgeted. I would like to stress this part because it consumed a great amount of time and also helped me keep on schedule.

The very first step was to order all of the photographic supplies, which consisted of:

- 150 feet of 40 inches KODAK Pollyfiber photographic paper.
- One gallon of KODAK Brown Toner.
- 64 ounces of KODAK Indicator Stop Bath.
- 128 ounces of Perma-wash.
- 75 sheets of Tech-Pan four by five inches film.
- 192 ounces of Techidol Developer.
- The rest of the chemicals required were kindly donated by SPAS.

The next step was the purchase of props and materials necessary to convert my basement first to a studio and then to a darkroom:

- 250 square feet of various types of fabrics.
- 4 cement blocks.
- 35 feet of two by four inches wood.
- 750 square feet of four millimeter plastic.
- 105 feet of four millimeter Mylar.
- 15 four by eight feet sheets of foam-core.
- A great variety of props (swords, arrows, axes, spears, etc.).
- Miscellaneous photographic and graphic arts supplies (Rubylith).

- Hardware and tools (staples, nails, electric drill, saw, etc.).
- Protective gear (respirator, surgical gloves, goggles, etc.).
- Additionally, some photographic equipment and tools were borrowed from friends.

The last step was to arrange the casting and contact the people involved. Thirteen people were cast, nine male and four female. Also, a number of friends helped out with other aspects of this undertaking. All these kind people are mentioned in the acknowledgements page at the beginning of this thesis. An undetermined amount of meals and refreshments was served to all those who were kind enough to help out.

The rest of this section is broken up to four different facets. This will help the reader to easily follow the various steps involved.

## **PHASE ONE: Photographing.**

The very first thing was the construction of the stage on which the action took place. Its dimensions were seven feet by forty inches by twenty-four inches. It had three steps: ground level, eight inches, and sixteen inches. The steps were made with cement blocks and wood. On top of that, and covering ceiling, wall, and steps, was a fifty-four inch piece wide of black velvet. At twenty-four inches from the wall, a wooden frame was placed. It was a checkered board of black and white two inches squares (this frame will later help project the negative on the paper in the exact proportions it was photographed).

On the left of the stage, a four by seven foot fill-in card was placed. On the right, a giant soft lighting box was created. It was made out of black and white material stapled to the ceiling and walls of the studio. The dimensions of this box were four feet by four feet by seven feet with five lighting heads with a total five thousands five hundred watt/sec. power in it. The camera was nine feet away from the back of the stage, aligned to the floor and wall, and its lens stood at forty-one inches from the ground (Illustration 1 ).

A test negative was made at f: 16,  $\frac{1}{60}$  sec. and developed at 20°C for seven minutes. The negative was then measured in a sensitometric device and the following adjustments were made: f: 11,



1/60 sec. and developed at 20°C for nine minutes. A second test was made to ensure the results. The result of all these calculations was an extremely sharp and detailed negative with a limited gray scale.

The rationale behind the design of this negative was the following: a. the soft lighting was favored for its evenness and lack of harsh shadows, making it possible to retain maximum shadow detail; b. the type of film and aperture were selected for excellent resolution and sharpness; and c. the development time was selected to restrict the highlights for limited contrast. All and all, this negative was designed to complement my hand-coloring style of fine detail and accuracy and to compensate for the limited contrast range of the pencils.

Twenty one different scenes were photographed at a minimum of three negatives each. These negatives were later combined to produce the final sixteen images.

At this point, a small mock-up and a story board were created at a 1:20 scale. The mock-up was made out of contact prints, balsa wood, foamcore, rice paper, glue and dye. This was significant in previsualizing the end-result (Illustration 20).

## PHASE TWO: Printing.

Then all of the previously mentioned construction was cleared away, and the second phase began. My first attempt to process the prints in a tube was a complete failure. I had constructed a forty inch PVC tube that would supposedly process a print rolled with an interlining material. A variety of interliners were unsuccessful in sufficiently circulating the liquid. This process was then abandoned and I proceeded to construct six oversized trays. They were made out of wood, corrugated cardboard, and four millimeter plastic. First, a two foot by five foot wooden skeleton was made. Then, it was lined with corrugated cardboard. And finally, it was lined with plastic.

The trays held twenty-four gallons of developer, eighteen gallons of stop bath, twelve gallons of fixer, eighteen gallons hypo-cleaning agent, and twenty gallons of brown toner at a time. The sixth tray, used for washing, was equipped with two hoses that provided constant water



supply and drainage. A grand total of two hundred and twenty gallons of diluted chemistry was used to develop seventeen full-size prints and a series of tests (Illustration 17).

The rest of the darkroom set-up included: a. Two four feet by seven feet collapsing drying-screens. They were made to hang from the ceiling and could fold down when not in use. Made out of aluminum screening and wood, they were extremely light. b. The printing easel was simply a single sheet of insulation material that I had previously used as the fill-in card at my stage. c. The last thing to be constructed, apart from making the whole basement light-tight, was the enlarger setup (Illustration 14).

An Omega enlarger was converted so that it could project on to the wall. First, a steady wooden base was made in such a way so that the vertical axis of the enlarger was parallel to the floor. Then, adjustments were made so that the enlarger was perpendicular to the easel. The enlarger was securely fashioned to the structure and the structure was fashioned to the ground. A rubber band was used to hold the enlarger's negative carrier closed during operation. The lens was fixed at 41 1/2 inches from the ground, the exact same height of the camera lens (Illustration 15). Finally, the checkerboard frame, that was photographed with the setup, aided in a perfect placement of each negative. The rest of the necessary equipment was then added, i.e., safe light, timer, etc.

When all this was completed, twenty one negatives were selected out of the total seventy three. Ten of these twenty three were then cut and combined into pairs to create five new negatives. This action was necessary due to a double appearance of the Heroine in two scenes and other problems. The negatives were then masked with self-adhesive Rubylith and opaque paste.

In order to print, the paper had to be pinned and taped to the easel. It was exposed for ten minutes at f:11. Then it was removed and developed for four minutes in D 72 diluted 1 : 3. An additional one gram of anti-fog per gallon of solution was added to extend the developing time and the developer's life. The paper was continuously rolled back and forth in the tray (Illustration 16). It was then placed in a strong acid stop bath for two minutes and then fixed for five minutes. Next, it was

rinsed in water and hypo-cleared for five minutes. It was then washed in running water for ten minutes and then toned for ten more minutes. Next, it was again hypo-cleared for five minutes and finally washed for a good fifteen minutes. The paper was continuously agitated during the whole process.

When all sixteen prints were made, the chemicals were neutralized and disposed of. The rest of the materials were cleaned, disassembled, and stored for further use. At this point, a number of purchases were made that are summarized here for convenience:

- 35 feet of two by four inches wood.
- 18 sixteen ounce cans of matte and glossy lacquer.
- 500 Prismacolor pencils of various colors.
- 150 Prismacolor art sticks.
- 4 roles archival tape.
- 20 roles archival double sticking tape.
- 11 two hundred milliliter tubes of acrylic paint.
- a variety of brushes and all sorts of miscellaneous items.
- 5 thirty-nine ounce can of ground coffee.

## **PHASE TREE: Hand-coloring.**

The next step was to manipulate the photographic image. In preparation each print was sprayed with the matte lacquer and dried for a couple of hours. The figures were then colored with pencils and art sticks (Illustration 18). This painstaking process gave me the opportunity and freedom to alter the image in any way I desired: objects were added and removed. Parts of the human anatomy as well as images changed completely but at the same time were true to their photographic characteristics. Then, the friezes were added and the rest of the background was filled with acrylic paint (Illustration 19).

The artwork was then left to dry. Then it was sprayed once again with the glossy lacquer and was left to dry. This final spray has a protective function and also prevents the pencils from waxing up. The whole process was then repeated for each print.



## **PHASE FOUR: Mounting and Framing.**

Mounting a print of this size was not an easy job. My first choice was to dry mount the print on archival board. This plan failed because materials and a hot press were not available at this size. My second choice was to hinge and mat them, but this too was not feasible.

This is what I finally came up with: the print was attached to a sheet of foam-core by using archival double sticking tape. In the same manner a sheet of four millimeter mylar was attached to the base of the foam core. The mylar was incorporated for added chemical and physical protection. To secure the edge of the print an archival tape was used. The whole process worked out fine, the only problem with this process is that it allows the print to wrinkle when there is high humidity. All things considered, the mounting was satisfactory.

Framing was my last consideration before the presentation. For the framing of the images there were a few parameters to be met. Aesthetically, the frame had to be simple in order not to distract attention from the image. I also wanted it to resemble the kind of frames museums use to frame frescos. The last parameter was cost; with three hundred running feet of framing involved it had to be considered. After a number of different alternatives, I decided on a shiny black aluminum frame. Along with meeting all the above parameters, aluminum frames have the advantage of being easily assembled. Indeed, they were easily assembled and sprung from the back. Two strong wires secured each frame on the back side. For aesthetic reasons, glass or plexyglass was used.

## **Epilogue.**

For the presentation of the finished work a room was constructed. The dimensions were fourteen feet by twenty-four feet. The room had only one three-foot opening on one of its long sides. Four panels were placed on the wall with the opening and five on the opposite wall. The short walls accomodated three panels each (Illustrations 22 and 23).

Outside the opening, a four feet wall was fixed and on it, facing out, the smaller panel was set (Illustration 21).

Outside of the room, on the left of the door, the title was installed. On the right side of the door the Myth was placed (part one of this thesis). Acknowledgments and a statement were installed on the wall opposing the room.

This venture was lengthy and scrupulous but, nevertheless, enjoyable. It took eight months of continuous work and the sum of \$ 3,500 to complete this project. I should also mention that I invested an additional three months in researching and two months in completing the written part of this thesis. All things considered, it was a great learning experience, and an opportunity to polish my technical skills.



## ENDNOTES

1. This is a small excerpt from a short essay I wrote in 1984, titled "My vision, A short essay."
2. Webster's New World Dictionary . New York: Simon and Schuster, Inc., 1982, p. 78.
3. Duchamp, Marcel. "The Richard Mutt Case," The Blind Man, 1917.
4. Swenson G. "What is Pop Art?" an interview with Andy Warhol, Art News, November, 1963.
5. Webster's New World Dictionary , *op.cit.*, p.657.
6. Chickering, Howell D. Beowulf: A Dual Language Edition. New York: Anchor Books. Garden City, 1977, p 23.
7. Ibid., p. 26.
8. Συκουτρης, Ι. Αριστοτελους, περι Ποιητικης. Βιβλιοπωλειον της Εστιας, Ι. Κολλαρου & Σιας, Α. Ε., Αθηναι, Ελλας, p. 127.
9. Joyce, James. Finnegans Wake. New York: Viking Press, Inc., 1939, p. 581.
10. Campbell, Joseph. The Hero with a Thousand Faces. New Jersey: Princeton University Press. Princeton, 1973, p. 30.
11. Μαρκαντωνατου, Γερασιμου. Σοφοκλεους, Αντιγωνη. Gutenberg. Αθηνα, Ελλαδα, 1979, p. 57.
12. Wallis, Claudia. "Women Face the '90s." Time, December 4, 1989, p. 89.
13. Ibid., p.82.
14. Berger, John. Ways of Seeing. London, England: British Broadcasting Corporation And Penguin Books, 1977, p. 47.

15. Ibid., p.52.
16. Ibid., p.54.
17. Sanders, Gill. The Nude. A Perspective. Cambridge: Icon Editors, Harper & Row, Publishers, 1989, p. 121.
18. Mahowald, Mary Briody. Philosophy of Woman, An Anthology of Classic and Current Concepts. Indianapolis, Indiana: Hackett Publishing Co., 1983, p. 47.
19. Walker, Barbara G. The Woman's Encyclopedia of Myths and Secrets. San Francisco: Harper and Row Publishers, 1983, p. 346.
20. Gadon, Elinor W. The Once and Future Goddess. San Francisco: Harper & Row, Publishers, 1989, p. xii.
21. Jacques Leslie. "The Goddess Theory." Los Angeles Times Magazine. June 11, 1989, pp 80-89.
22. Sanders, Gill. op. cit. p.92.
23. Campbell, Joseph. op. cit. p. 30.
24. Gadon, Elinor W. op. cit. p.369.
25. Hamilton, Edith. Mythology, Timeless Tale of Gods and Heros. New York: Meridian Book, 1940, p. 286.
26. Walker, Barbara G. op. cit. p. 25.
27. Forsdyke, John. Greece Before Homer. New York: The Norton Library, W. W. Norton & Co., Inc., 1964.
28. Walker, Barbara G. op. cit. p. 25.
29. Forsdyke, John. op. cit. p. 105.
30. Walker, Barbara G. op. cit. p. 25.
31. Fraser, Antonia. The Warrior Queens. New York: Vintage Books, a division of Random House Inc., 1988, p.21.
32. Walker, Barbara G. op. cit. p. 8.
33. Ibid., p. 887.
34. Graves, Robert. New Larousse Encyclopedia of Mythology. New York: Crescent Books, 1989, p. 122.

35. Chickering, Howell D. op. cit. p. 300.
36. Fraser, Antonia. op. cit. p.21.
37. Walker, Barbara G. op. cit. p. 109.
38. Ibid., p. 783.
39. Graves, Robert. op. cit. p.194.
40. Walker, Barbara G. op. cit. p. 843.
41. Ibid., p. 366.
42. Ibid., p. 985.
43. Chickering, Howell D. op. cit. p. 297 and Graves, Robert. op. cit. p.126.
44. Cavendish, Richard. Mythology: An Illustrated Encyclopedia. London, England: Black Cat, an imprint of Macdonald and Co., Ltd., 1987, p. 135.
45. Graves, Robert. The Greek Myths. England: Penguin Books. 1988, p. 353.
46. Plutarch. The Lives of the Notable Grecians and Romans. New York: The Limited Editions Club, 1941, pp. 36 -37.
47. Graves, Robert. op. cit. p. 353.
48. Ibid., pp. 356 -359 and Walker, Barbara G. op. cit. p. 404.
49. Graves, Robert. op. cit. p. 367.
50. Walker, Barbara G. op. cit. p. 48.
51. Ibid., p 8.



# APPENDIX



Illustration 1: Battle of Greeks and Amazons.

Athenian Mixing - Bowl ( Krater ), from Numania ( Picenum ), second quarter of fifth century B.C., height to top of handles 63.5 cm., 07.256.84. Metropolitan Museum of Art.

The Great Centuries of Painting. Greek Painting. Robertson, Martin. Editions d' Art, Albert Skira, Geneva, Switzerland, p. 123.

Photograph by: Henry B Beville, Washington.



Illustration 2: Large Oecus in the Villa of the Mysteries.

The so-called "Room of the Mysteries", perhaps the dining room of the house. The paintings show the initiation of a young girl into the Dionysiac mysteries.

Large Oecus in the Villa of the Mysteries, Pompeii, c. 60 B.C., painted walls total dimensions: height 10' 10 <sup>1</sup>/<sub>4</sub>", length ( long walls ) 22' 11 <sup>5</sup>/<sub>8</sub>", ( short walls ) 16' 4 <sup>7</sup>/<sub>8</sub>".

Eros in Antiquity. Mulas, Antonia. The Erotic Art Book Society, New York, p. 95. Photograph by: Antonia Mulas.





Illustration 3: Large Oecus in the Villa of the Mysteries.

Detail of the fresco showing the initiation ceremony. To the left, the initiate, cowed by the whipping received from a female winged spirit, takes refuge in the lap of a priestess. On the right, a participant dances to the sound of castanets. Behind her a bacchante with a *thyrsus*, or wand, assists in the ritual.

Large Oecus in the Villa of the Mysteries, Pompeii, c. 60 B.C.

Eros in Antiquity. Mulas, Antonia. The Erotic Art Book Society, New York, p. 93. Photograph by: Antonia Mulas.

Illustration 4: Battle Axe.

One of the three weapons characteristically associated with the Scythians. Iron sheltered in gold, incorporates typical Scythian motifs.

From the Lands of the Scythians. Ancient Treasures from the Museums of the U.S.S.R., 3000 B.C. - 100 B.C., The Metropolitan Museum of Art, Distributed by New York Graphic Society, plate 7.

Photograph by: Lec Boltin, with the assistance of Ken Key.







Illustration 5: Snake-Goddess ( so called ).

It is probably a priestess holding snakes. She wears the divine attribute of the lion on her head. The open blouse at the breasts and the long flounced skirt correspond to the court attire of the nobility.

Brightly painted faïence, height  $11\frac{5}{8}$ ", Middle Minoan, seventeenth century B.C., From the temple depository of Knossos, Archaeological Museum, Heracleion, Greece.

Art of Crete, Mycenae, and Greece. Lavaud, J. A. Harry N. Abrams, Inc., Publishers, New York, 1968, p. 21. Photograph by: German Hafner.

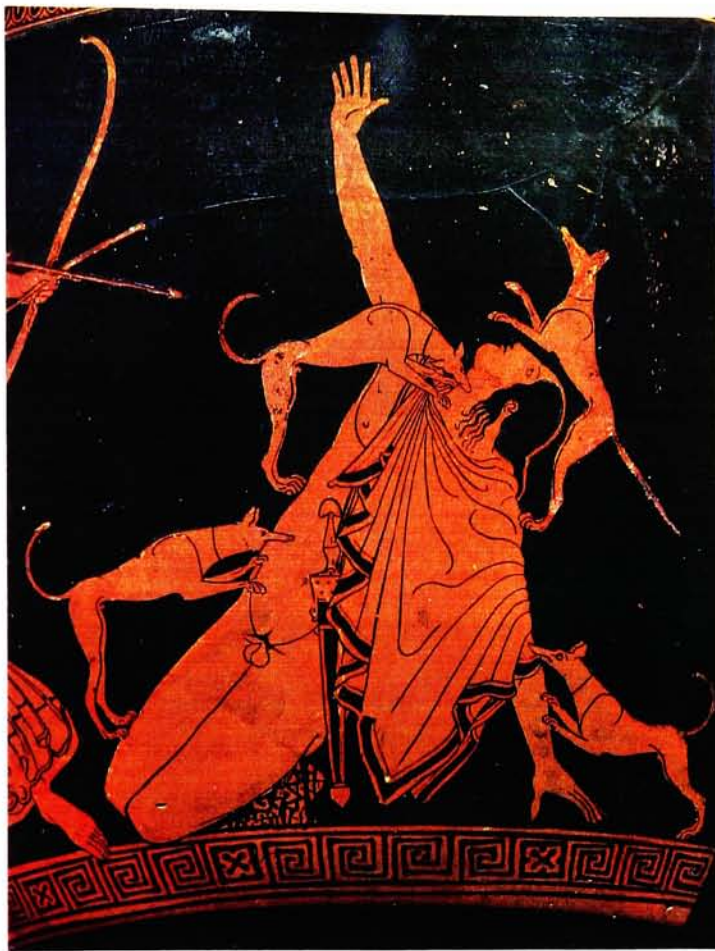


Illustration 6: The Pan Painter. Actaeon.

Athenian Mixing - Bowl ( Krater ), from Cumae ( Campania ), second quarter of fifth century B.C., height of detail 22 cm., 10.188. Museum of Fine Art Boston.

The Great Centuries of Painting. Greek Painting. Robertson, Martin. Editions d' Art, Albert Skira, Geneva, Switzerland, p. 119.

Photograph by: Henry B Beville, Washington.

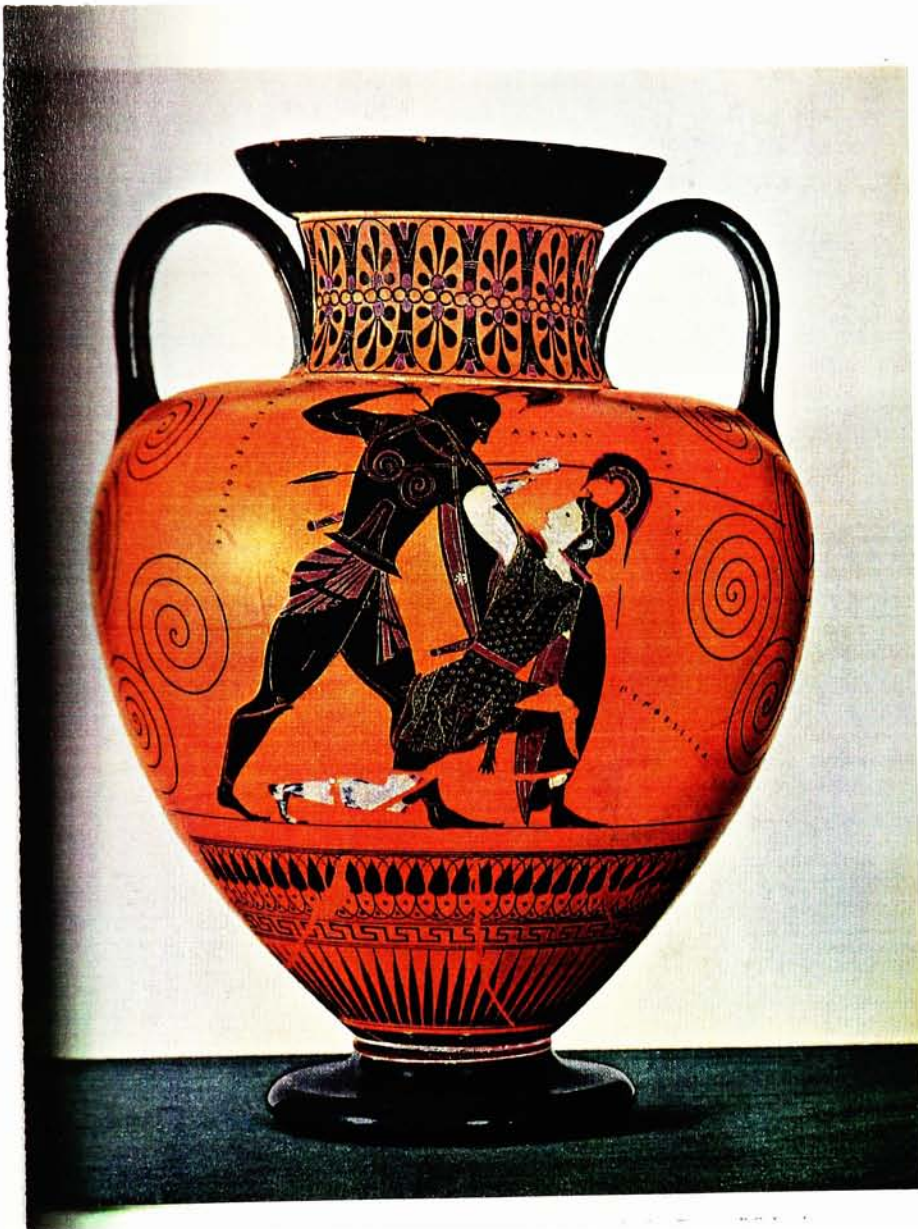


Illustration 7: Exekias. Achilles Killing Penthesilea.

Mended from fragments, it is inscribed with both names as well as the love name Onetorides.

Neck-amphora, from Vulci, circa 530 B.C., height 41.3 cm., B 210. British Museum, London.

A History of 1000 Years of Greek Painting. Hirmer, Max. Harry N. Abrams. Inc., Publishers, New York, plate xviii.





Illustration 8: The Penthesilea Painter. Achilles Killing Penthesilea.

The surface is in bad condition but it is apparent that several colors were added.

Athenian Cup, from Vulci, second quarter of fifth century B.C., internal view of cup, diameter of detail 46 cm., 2688. Staatliche Antikensammlungen, Munich.

The Great Centuries of Painting. Greek Painting. Robertson, Martin. Editions d' Art, Albert Skira, Geneva, Switzerland, p. 116.

Photograph by: Hans Hinz, Basel.

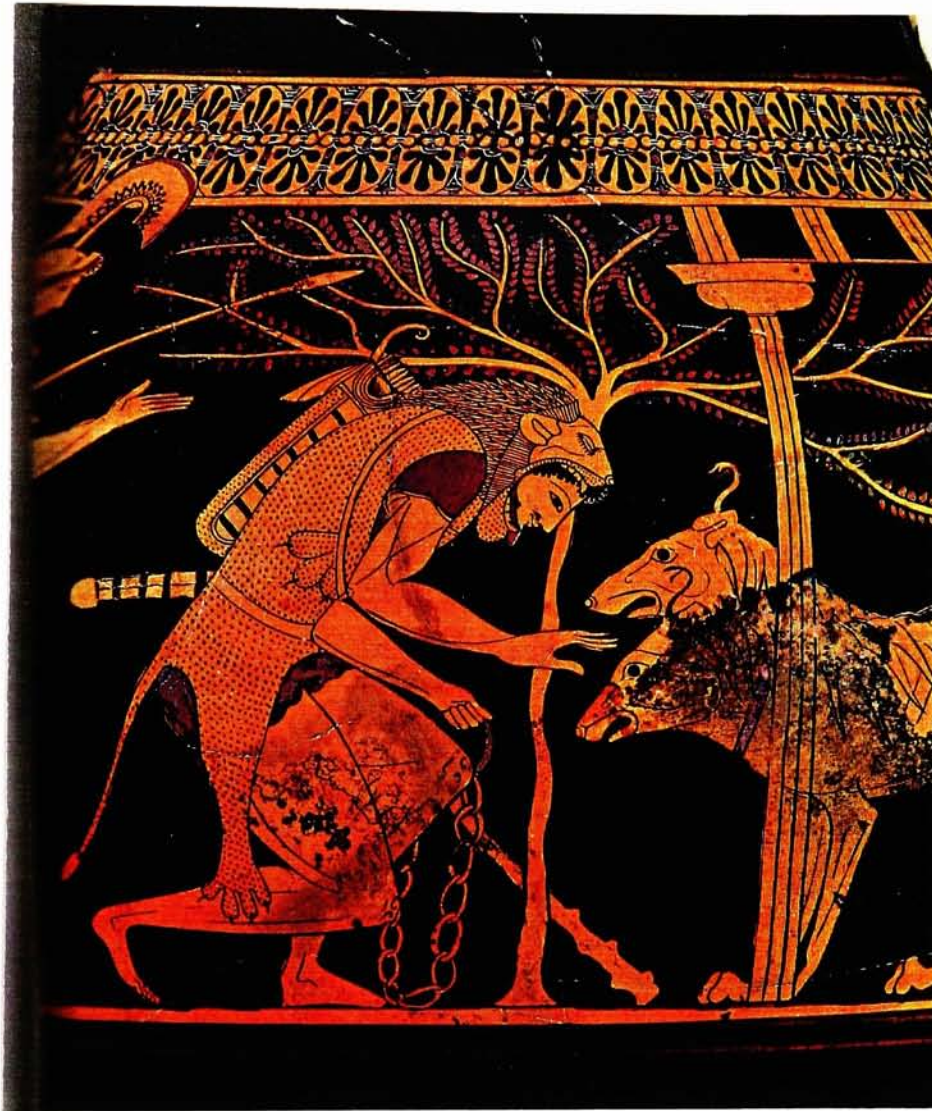


Illustration 9: Andokides. Herakles Coaxing Cerberus.

Well preserved. Athena, Herakles and Cerberus appear. A spreading tree with purple leaves grows in front of Hades' gate.

Amphora, from Vulci, circa 510 B.C., height 58.6 cm., F 204. Louvre, Paris. A History of 1000 Years of Greek Painting. Hirmer, Max. Harry N. Abrams. Inc., Publishers, New York, plate xxix.



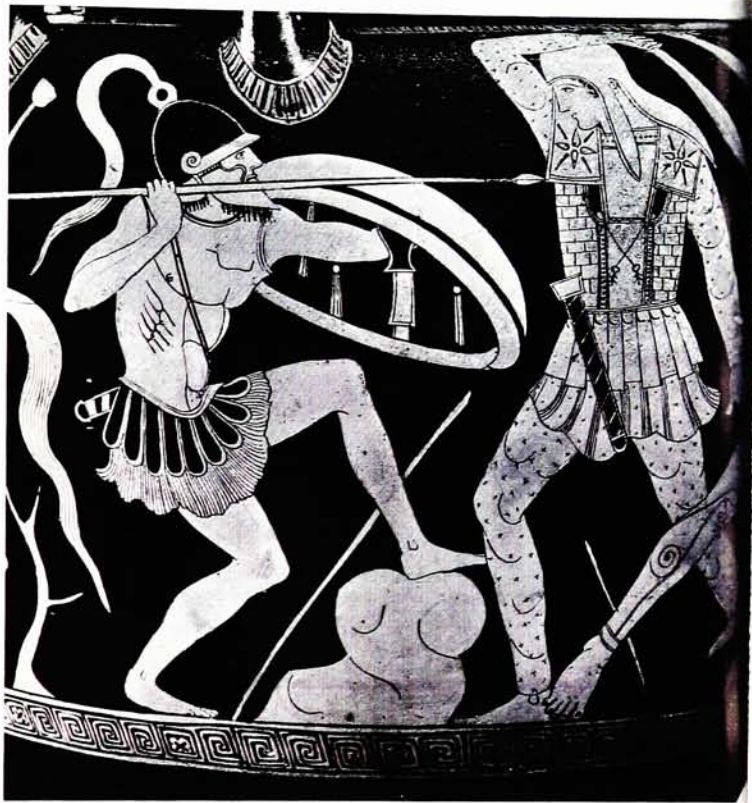


Illustration 10: Niobid Painter. Greek Against Amazon.

Excellent preservation. An early work by the painter. The Niobid Painter has repeatedly painted Amazonomachys on large vases.

Volute-Krater, from Gela, circa 460 B.C., height 78 cm., diameter of the mouth 47 cm., G 1283. Museo Nazionale, Palermo.

A History of 1000 Years of Greek Painting. Hirmer, Max. Harry N. Abrams. Inc., Publishers, New York, plate 178.



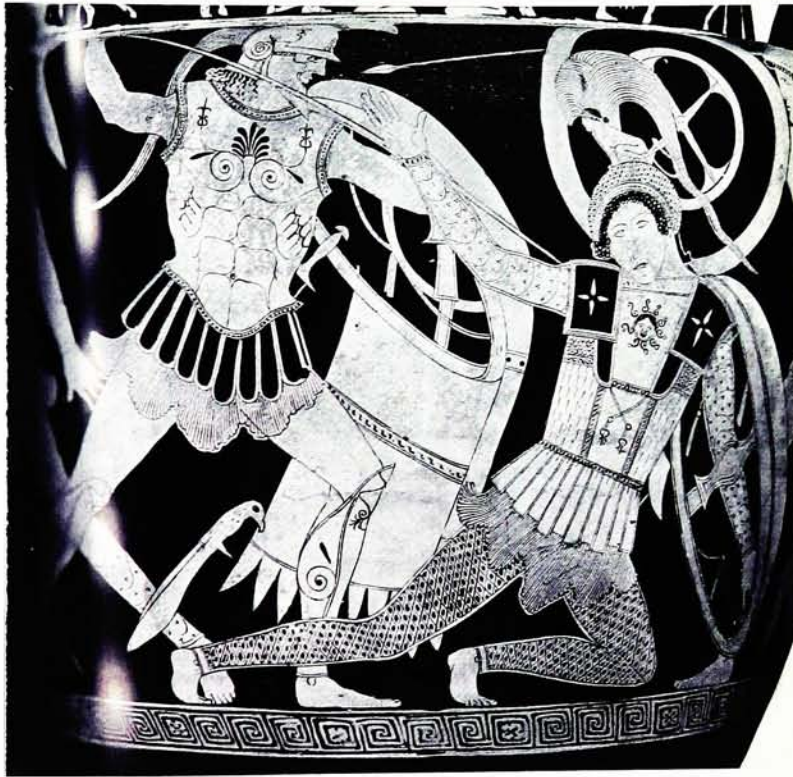


Illustration 11: Niobid Painter. Theseus Killing Antiope.

Excellent preservation. An early work by the painter. The Niobid Painter have repeatedly painted Amazonomachys on large vases.

Volute-Krater, from Gela, circa 460 B.C., height 78 cm., diameter of the mouth 47 cm., G 1283. Museo Nazionale, Palermo.

A History of 1000 Years of Greek Painting. Hirmer, Max. Harry N. Abrams. Inc., Publishers, New York, plate 179.



Illustration 12: Myson. Theseus Carrying off Antiope, Queen of the Amazons.

Restored but in good condition. Antiope is in a Scythian archer's costume and is being carried by Theseus and his companion, Peirinthos. Amphora, from Vulci, circa 500 B.C., height 58.5 cm., G 197. Louvre, Paris.

A History of 1000 Years of Greek Painting. Hirmer, Max. Harry N. Abrams, Inc., Publishers, New York, plate 130.



Illustration 13: The Studio Setup.

On the left, there is the stage, with two steps and a checker-board frame. The black cloth on the right is the light source. The camera is in the foreground.



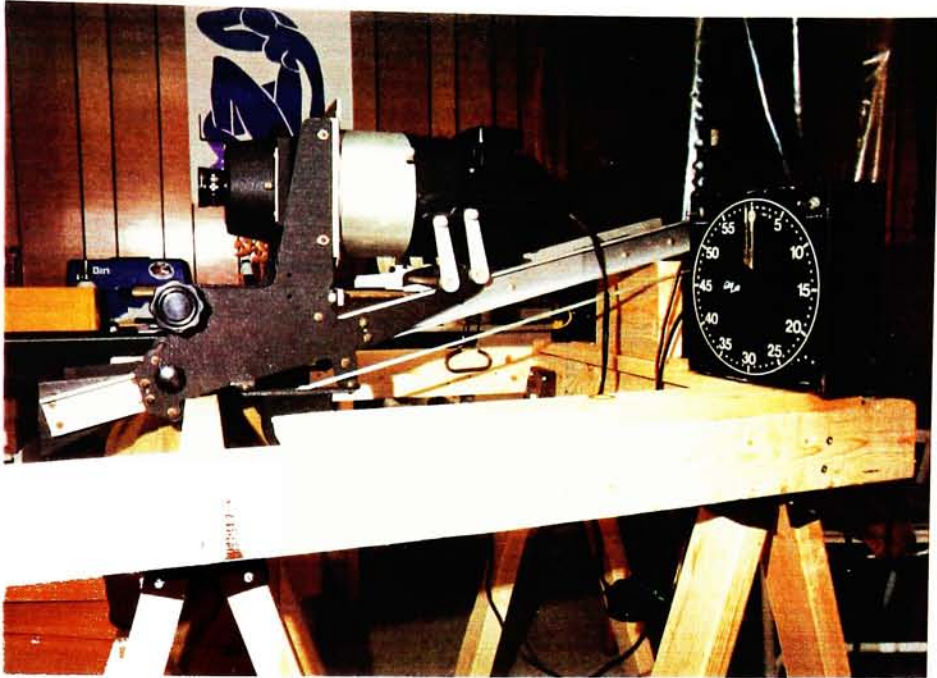


Illustration 15: The Enlarger.

It was mounted on a wooden base and aligned to the floor and easel. The enlarger was kept shut with a rubber band.



Illustration 14: The Printing Room.

The printing room is complete with enlarger, safe-light and a lot of paper. Not shown in the picture is the easel that was mounted on the opposite wall.

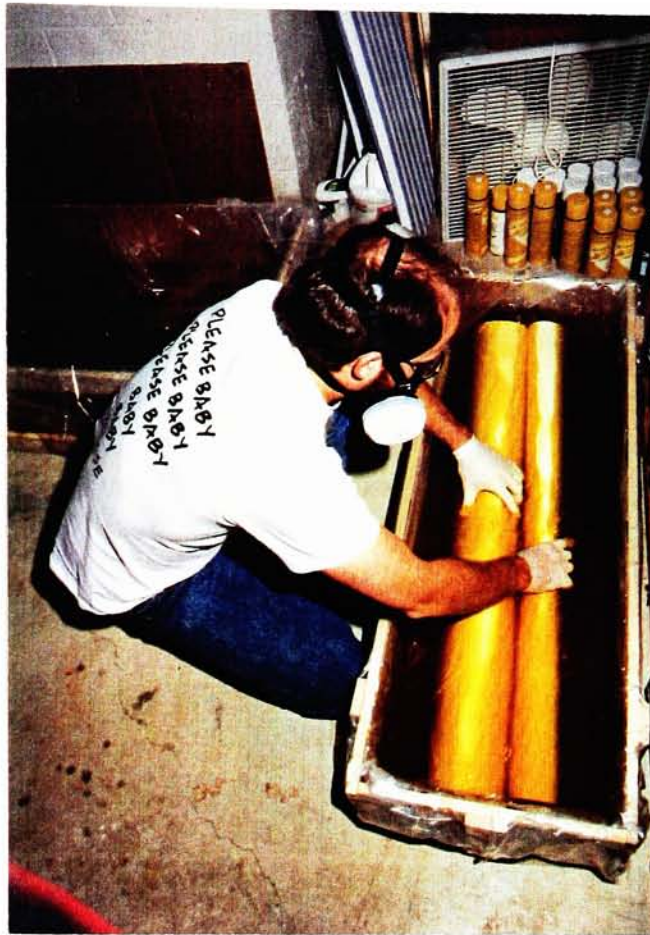


Illustration 16: Tray Processing.

After the exposure the paper was rolled into an extra-large tray and constantly rolled back and forth.





Illustration 17: The Wet Darkroom.

The whole set-up was constructed from wood, plastic, corrugated cardboard, and aluminum screen. On the left of the foreground there is the washer and on the right the hypo-clear with a print in it. On the top left there are the two drying screens one of which was not in use and therefore folded. The three trays in the background contain developer, acid and fix. There was a sixth tray on the right that contained the toner.



Illustration 18: Coloring.

Here, in the very beginning, the print appears uncolored.



Illustration 19: Coloring.

Almost at the end of another panel. The red acrylic was applied at the same time as the pencils to protect the print from smudging.





Illustration 20: The Mock-up.

Constructed to help previsualizing the final effect, the mock-up deffers somewhat from the final product. It is in scale ( 1 : 20 ).

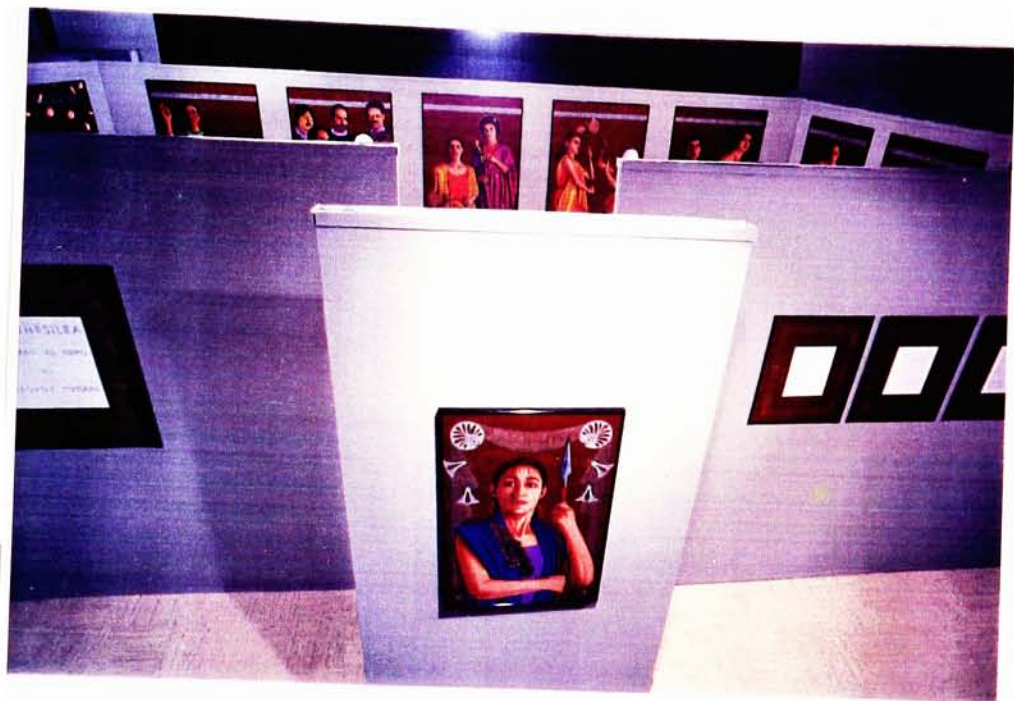


Illustration 21: The Installation.

Bird's-eye view of the installation. Note that the shape has been changed from a square, in the mock-up, to a rectangular.



Illustration 22: The Installation.

The left half of the installation, as seen from the inside of the room.





Illustration 23: The Installation.

The right half of the installation, as seen from the inside of the room.

# BIBLIOGRAPHY

- Andreae, Bernard. The Art of Rome. New York: Harry N Abrams, Inc., 1973.
- Artamov, M. I. The Splendor of Scythian Art. New York: Frederick A. Praeger, Publishers, 1969.
- Bachofen, J. J. Myth, Religion, & Mother Right. Princeton, New Jersey: Princeton University Press, 1973.
- Berger, John. Ways of Seeing. London, England: British Broadcasting Corporation And Penguin Books, 1977.
- Boarman, John. Greek Sculpture. New York: Oxford University Press, 1978.
- Cameron, Averill and Kuhrt, Amelie. Images of Women In Antiquity. Detroit: Wayne State University Press, 1983.
- Campbell, Joseph. The Hero with a Thousand Faces. Princeton, New Jersey: Princeton University Press, 1973.
- Campbell, Joseph. The Power of Myth. New York: Doubleday, 1988.
- Campbell, Joseph. Occidental Mythology, the Masks of God. New York: Penguin Books, 1976.
- Cavendish, Richard. Mythology: An Illustrated Encyclopedia. London, England: Black Cat, an imprint of Macdonald and Co., Ltd., 1987.
- Charriere, George. Scythian Art. New York: Alpine Fine Arts Collection, Ltd., 1979.
- Chickering, Howell D. Beowulf: A Dual Language Edition. New York: Anchor Books. Garden City, 1977.
- Devambr, Pierre. Great Sculpture of Ancient Greece. New York: Reynal & Co., Morrow & Co., 1978.
- Downing, Christine. The Goddess: Mythological Images of the Feminine. New York: Crossroad, 1988.



- Forsdyke, John. Greece Before Homer. New York: The Norton Library, W. W. Norton & Co., Inc., 1964.
- Fraser, Antonia. The Warrior Queens. New York: Vintage Books, a division of Random House Inc., 1988.
- Gadon, Elinor W. The Once and Future Goddess. San Francisco: Harper & Row, Publishers, 1989.
- Gimbutas, Marija. The Language of the Goddess. England: Thames and Hudson Ltd., 1989.
- Graves, Robert. The Greek Myths. England: Penguin Books. 1988.
- Graves, Robert. New Larousse Encyclopedia of Mythology. New York: Crescent Books, 1989.
- Γρυπαρη, Ι. Ν. Οι Τραγωδίες του Σοφοκλέους. Βιβλιοπωλείον της Εστίας, Ι. Δ. Κολλαρου & Σίας, Α. Ε. Αθηναι, Ελλάς.
- Hafner, German. Art of Crete, Mycenae, and Greece. New York: Harry N Abrams, Inc., Publishers, 1968.
- Hall, Nov. The Moon and the Virgin. New York: Harper and Row, Publishers, 1980.
- Hamilton, Edith. Mythology, Timeless Tale of Gods and Heros. New York: Meridian Book, 1940.
- Hirmer, Max. Greek Vase Painting. New York: Harry N Abrams, Inc., Publishers.
- Jacques Leslie. "The Goddess Theory." Los Angeles Times Magazine. June 11, 1989, pp 80-89.
- Jung, C. G. Aspects of the Feminine. New Jersey: Princeton University Press. Princeton, 1982.
- Kingston, Maxine Hong. The Woman Warrior. New York: Vintage International, 1989.
- Luke, Helen M. Woman Earth and Spirit. The Feminine in Symbol and Myth. New York: Crossroad, 1989.
- Lullies, Reinhard. Greek Sculpture. New York: Harry N Abrams, Inc., Publishers, 1957.

- Mahowald, Mary Briody. Philosophy of Woman, An Anthology of Classic and Current Concepts. Indianapolis, Indiana: Hackett Publishing Co, 1983.
- Μαρκαντωνάτου, Γερασίου. Σοφοκλέους, Αντιγόνη. Gutenberg. Αθήνα, Ελλάδα, 1979.
- Metropolitan Museum of Art. From the Hands of Scythians. New York: New York Graphic Society.
- Mulas, Antonia. Eros in Antiquity. New York: The Erotic Art Book Society.
- Mullins, Edwin. The Painted Witch. New York: Carroll and Graf Publishers, Inc., 1985.
- Nochlin, Linda. Women Art, and Other Essays. New York: Harper & Row, Publishers, 1989.
- Plutarch. The Lives of the Notable Grecians and Romans. New York: The Limited Editions Club, 1941.
- Pomeroy, Sarah B. Goddesses, Whores, Wives and Slaves. Women in Classical Antiquity. New York: Schocken Books, 1975.
- Robertson, Martin. Greek Painting. Geneva, Switzerland: Editions d' Art Albert Skira, 1959.
- Richardson, Donald. Greek Mythology for Everyone. New York: Averel Books, 1989.
- Sanders, Gill. The Nude. A Perspective. Cambridge: Icon Editors, Harper & Row, Publishers, 1989.
- Schefold, Karl. Myth and Legend in Early Greek Art. New York: Harry N Abrams, Inc., Publishers.
- Stone, Merlin. Ancient Mirrors of Womanhood, a Treasury of Goddess and Heroine Lore from Around the World. Boston: Beacon Press, 1979.
- Sturgis, Susanna J. Memories and Visions. California: The Crossing Press Freedom, 1989.
- Συκουτρής, Ι. Αριστοτέλους, περί Ποιητικής. Βιβλιοπωλείον της Εστίας, Ι. Δ. Κόλλαρου & Σίας, Α. Ε., Αθήναι, Ελλάς.
- Ussher, Jane M. The Psychology of the Female Body. New York: Routledge, 1989.

- Vaizey, Marina. The Artist as a Photographer. New York: William Abrahams Book, Holt, Rinehart and Winston, 1982.
- Wallis, Claudia. "Women Face the '90s." Time, December 4, 1989, pp 80 - 89.
- Walker, Barbara G. The Woman's Encyclopedia of Myths and Secrets. San Francisco: Harper and Row Publishers, 1983.
- Wood, Michael. The World Atlas of Archeology. San Francisco: Portland House, 1988.
- Zschietzchmann, W. Hellas and Rome. New York: Universe Books, Publishers, 1960.